

# The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN ART AND INDUSTRIAL WORK

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VOL. XV

MARCH, 1916

No. 7

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MRS. ALICE BARBER STEVENS, THE DEAN OF THE WOMEN ILLUSTRATORS OF AMERICA.

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## OUTLINES TO HELP IN TEACHING

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Lecture on advertisement and job designing; exercises along same line.

Students work out examples.

Lecture on one-color presswork.

Feeding blank sheets, platen presses.

Trips to newspaper plants.

### Textbooks Used

Practice of Typography and Correct Composition  
—*De Vinne*.

Typography of Advertisements—*Tresise*.

Color and Its Application to Printing—*Andrews*.

### Third Term

Lecture on advertisement and job designing; work on advertisements and jobs.

Problems in stock buying and cutting.

Design and set: letter head, envelope corner, motto card, title page, advertisement.

Spelling and syllabication exercise each week; punctuation.

Continue lessons in presswork and binding.

Visit ink houses; see rollers made; visit job shops.

Take up proofreading.

Lecture on color printing; same on stereotyping.

### Textbooks Used

Principles of Design—*Batchelder*.

Proofreading and Punctuation—*Smith*.

Manual for Writers—*University of Chicago Press*.

Punctuation—*Teall*.

Title Pages—*De Vinne*.

### Fourth Term

Advertisement writing and designing.

Weekly exercises in spelling, syllabication and punctuation.

Lecture on color photography and its application to printing.

Lithography and three-color process printing.

Color harmony; students choose colors for specific jobs.

Lecture on machine composition.

Begin instruction in make-up.

Design and set: menus, statements, cards,

letterheads, dodgers, advertisements.

Visit engraving plants.

### Textbooks Used

Principles of Advertising Arrangement—*Parsons*.

Handbook of Lithography—*Cumming*.

Electrotyping—*Partridge*.

### Fifth Term

Advertisement and job designing and composition.

Spelling, syllabication and punctuation exercises.

Job estimating.

Cost system and its relation to printing.

Overhead expense.

Make-up editor's work.

Copy reading and writing heads on newspaper and magazine.

### Textbooks Used

Principles of Advertising—*Parsons*.

Principles of Design—*Batchelder*.

Inland Printer—*American Printer*.

### Sixth Term

Imposition and lock-up.

Laying out book forms.

Proofreading; color printing; job estimating.

Exercises for speed in job and advertisement work.

Spelling, syllabication and punctuation.

Advertisement and job writing and designing.

Textbooks same as above.

### Seventh Term

Advertisement writing and designing; cost finding; imposition; proofreading; estimating; speed exercises; spelling, punctuation and syllabication exercises.

Textbooks same as above.

### Eighth Term

Advertisement and jobwriting and designing; cost system; punctuation, spelling and syllabication; speed exercises; proofreading; general resume of work accomplished in other terms; laying emphasis on improvement over work done in former terms; lessons learned from comparison.

Textbooks as above.

"AND HE SAID UNTO ME, SON OF MAN, CAN THESE BONES LIVE? AND I ANSWERED, O LORD GOD,  
THOU KNOWEST."

—*Ezekiel*.

## Books To Help In Teaching

*Between owning and reading books there is a wide difference. It is generally supposed that anyone who can spell out a newspaper can read. It would be equally sensible to suppose that anyone who can strum out rag-time can understand music. There is such a thing as the forming of literary taste—which is nothing more than the establishing of sympathy between your mind and the orchestra of words.*

CONINGSBY DAWSON.

### The Tree Book

**O**CASSIONALLY a book appears which is its own excuse for being. It takes its place at once, on sight, as authoritative and indispensable. Such a book is *\*The Artistic Anatomy of Trees*, by Rex Vicat Cole. The author begins with trees as painted by the masters from Bellini to Alfred East and Arthur Rackham. He then discusses and illustrates to perfection the appearance of trees in nature—as seen against the sky, as balanced, as affected by environment, prevailing wind, accidents, old age. Every detail—branch, twig, bud, leaf, flower, fruit—is treated from the point of view of the lover of trees who sees with the informal eye of a trained artist. Every page, text or plate, is a delight. A bibliography and several indices perfect the volume as a book of reference. The Plates are instructive also in drawing for reproduction. Here one may compare the results from pen drawings, drawings in charcoal, drawings made on process papers, drawings in crayon for half-tone reproduction with and without backgrounds, etc. In each case the skilful artist-author has selected the medium which would best display the particular beauty he desired to emphasize. His book is simply in a class by itself, and likely to remain unrivalled for many a long day. It contains 48 full page Plates, 165 drawings by the author, and 300 diagrams. Price \$1.75 net.

### Three Books on Drawing

(1) *\*Practical Drawing* by E. G. Lutz. This little sensible looking volume treats most concisely of Beginning to Draw, Drawing the Figure, Drawing in Charcoal, Pen-and-Ink, Water-Color, Helpful Geometry, Perspective, Pictorial Composition, Lettering, Costume

Designing, etc. The illustrations illustrate. It is a first book for high school students of drawing. Price \$1.35.

(2) *\*Geometrical Drawing* by F. Schrafft. A series of 66 well arranged and well drawn Plates covering all the fundamental problems of mechanical drawing from precision in pen handling to conventional shading and Gothic tracery. It has one or two slight typographic errors, that the alert teacher will catch, but it is a good book, "as full of meat as an egg." Price 65 cents net.

(3) *\*Agricultural Drawing and the Design of Farm Structures*, by Thomas E. French and Frederick W. Ives, of the Ohio State University. Beginning with the rudiments of the subject, the text progresses in orderly fashion through applications of every kind the farm equipment affords to topographical drawing. So sensible and practical a volume is a contribution of real value, worthy of being made the text book in mechanical drawing in every country high school. Price \$1.25.

### Four Technical Books

(1) *Elementary Woodwork*, by George B. Kilbon. The author was one of the pioneers in woodwork for elementary pupils, and the first edition of this book was one of the earliest books of the kind. Its value is indicated by the fact that after more than twenty years a new and revised edition is necessary to meet an insistent demand. Lothrop, Lee & Shepard Co., Price \$1.00.

(2) *Cabinet Making*, by J. H. Rudd. A practical, up-to-date treatise by a thoroughly trained teacher of Barnstable, England, written to supply a double demand—that of the cabinet maker and manufacturer and that of teachers in manual training, technical, and trade

\*Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company.

schools. Grand Rapids Furniture Record Co. Price \$1.00.

(3) *Forging of Iron and Steel*, by William Allyn Richards. An authoritative handbook "simple enough for the high school boy and at the same time systematic enough for the veteran smith." The Historic Use of Iron and Steel is an interesting section, and A Course of Exercises, a most practical one. The whole is illustrated by more than 250 figures. D. Van Nostrand Company. Price \$1.50 net.

(4) *The Wheat Industry*, by N. A. Bengston and Donee Griffith, was written "in response to a demand for a connected treatment of the activities of wheat production." Marketing, Milling, and the Uses of Wheat Products are included, together with a review of the whole wheat growing world. The text has 134 illustrations. This volume is one of The Industrial Series, Edited by G. E. Condra and published by The Macmillan Company. Price \$1.00.

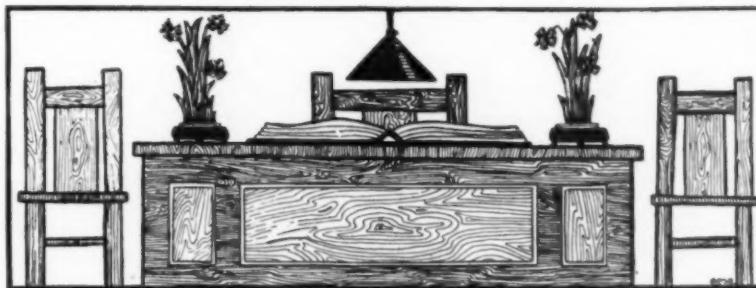
### Other Books Received

A good inexpensive *Atlas of the World*. Not too large to handle easily. Clear maps. Valuable statistical tables and Index. Published by L. L. Poates & Co. Price \$2.00.

*The Work of Our Hands*, by Herbert J. Hall and Mertice M. C. Buck. A study of occupations for Invalids. Illustrated. Published by Moffat, Yard & Co. Price \$1.50.

*The New Barnes Spelling Books*. Book I, by Edward Mandel, is here mentioned chiefly for its illustrations, wherein children may see what they are spelling about. A speller that looks interesting! A speller that makes you want to see every page! Think of that. Published by A. S. Barnes Company. Price 28 cents.

*What to Draw and How to Draw* by E. G. Lutz. An evolutionary method of conventional representation. A growing-picture machine kind of art. You begin with a wiggle and grow a measles; you begin with a square and arrive at a squire! Published by Dodd, Mead & Company. Price \$1.25.



A PAGE ORNAMENT DESIGNED AND DRAWN FOR THE HIGH SCHOOL ANNUAL, MADISON, WISCONSIN, BY A PUPIL UNDER THE DIRECTION OF MISS BERNICE OEHLER. IT IS A "STANDING INVITATION" TO A READER AND TWO LISTENERS TO SIT AND ENJOY A GOOD BOOK.

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## Editorial Comment and News

### IMAGINATIVE DRAWING

OBJECT drawing, like piano playing has not flowered and fruited until the performer is free. So long as the musician is dependent on the score, he makes no music himself. It is only when the score of the composer has become his own, and he is able to throw his whole soul into his own personal interpretation of the theme that he proves himself to be a musician. So long as one is tied to his model, whether it be a cube or a Corsi, he has no personal power as a creative artist. Nobody is proficient in drawing until he can draw "out of his head." He gets but little pleasure out of his art (nor gives very much pleasure to anybody else) until his activity becomes to some degree creative.

ART comes from within. Mr. Parsons emphasized this fact recently in an article published in the *Industrial Arts Magazine*, entitled "Art in its Relation to National Growth," which every teacher should read. The method of procedure, if art is to be promoted through definite instruction, is well set forth in an article by Mr. R. Catterson Smith, Director of Art Education, Birmingham, England, which appeared in a publication of the University of London. Here it is:

### TRAINING IN MEMORY DRAWING

To do, not to talk, is the tradition of the workshop. It is, indeed, a very good, sound tradition, but thought as well as action is necessary, especially when a tradition is disintegrating, as I think some of the old ideas of art and art teaching are. When the traditions we have been generally working upon were

formed, conditions were vastly different from those obtaining now. Old methods are getting out of date, and are producing dull, lifeless work. Much experimental work has been done in the teaching of children, and psychology has made very great strides. Unfortunately, many teachers of art and craft too are inclined to say that they are not interested in psychology, and are content to know their own special subject and to leave child-study and the training of the mind on one side. Yet in the face of the rapid advance on all sides of the science of teaching, it is absurd for the art teacher to say "don't think, work." We ought to be both good thinkers and good workers. We should try to understand the workings of that very complex wonder, the human mind, and see how to cultivate its faculties with economy of time and life. Although so highly trained technically, art teachers have hitherto been little trained as teachers. If we are to do really good work, this condition of affairs must be remedied. The teaching of art is only one section of the art of teaching for which careful training and preparation are required.

Are we sure as to our aim when teaching art in secondary and elementary schools? Is it to give the power of imitation? Is it to store the brain with facts about form and colour? Is it to increase the habit of observation? Is it to give the power of self-expression? Is it to aid in the development of imagination? Is it to aid in the development of the appreciation of the graphic arts? Yes, our object is to try to do something of all these things, and they certainly cover a great deal of ground. We are up against a very big problem, namely, which is the best way to proceed in order to gain the results we desire: a trained hand and eye, an individual outlook, and a true imagination?

I would place the training of the imagination first, believing that all other qualities are involved in this one great quality. What is imagination? It is very difficult to define briefly a word which means so much. But I think I should define it as, "seeing ideas in the mind as if they were real." I do not say seeing

things in the mind as if they were real, mere reflections of things seen, however clearly, but ideas. This definition of imagination is in accordance with Wordsworth's views. "Imagination," he says, "has no reference to images that are merely a faithful copy, existing in the mind of absent external objects; but is a word of higher import, denoting operations of the mind upon those objects." Put briefly, there is always a creative element in the highest form of imagination. Ruskin in a note written in 1883 writes in the same strain: "I meant, and always do mean by it (imagination) primarily the power of seeing anything we describe as if it were real. So that looking at it as we describe (or paint) points may strike us which will give vividness to the description that would not have occurred to vague memory, or been easily borrowed from the expressions of other writers."

Another aspect of imagination may be gained from Keats when he says, "The imagination may be compared with Adam's dream; he awoke and found it truth," the reference being, of course, to Milton's description of the birth of Eve. To Keats, therefore, the imagination was a revelation of the truth.

Now, while it is possible theoretically to separate imagination from mere memory, and here it is interesting to note that William Blake says that memory has nothing to do with imagination, yet actually we know that imagination is impossible without memory. This being so, in order to train the higher faculty, imagination, we must begin by training the less important one, memory. You, as teachers, may reply, "That is what we are all doing when we teach drawing." This is true, but there are two ways of dealing with the matter: (1) Striving to fill the mind with facts; (2) training the mind to use the facts already in the memory while adding to the stock. We call the first cramming, and the second the vital method. The truth is that too often we do not know how to use the facts we already possess; stored-up memories alone may be of no use. "It is only when fact has become faculty," says Professor Adams, "that we have really learned," and elsewhere he writes, "The best form of reproduction is that which applies knowledge already acquired rather than merely produces it for inspection."

Seeing, therefore, that imagining involves mental imaging, would it not be well to train the faculty of seeing in the mind's eye? In this particular connection Sir Francis Galton's views on mental imagery should be of great interest to us as art teachers. In his "Enquiries into Human Faculty," he says: "It (imagination) is of importance in every handicraft and profession where design is required . . . Our bookish and wordy education tends to repress this valuable gift of nature. A faculty that is of importance in all technical and artistic occupations, that gives accuracy to our perceptions, and justness to our generalizations, is starved by lazy disuse instead of being cultivated judiciously in such a way as will on the whole bring the best return. I believe that a serious study of the best method of developing and using this faculty . . . is one of the many pressing desiderata in the yet unformed science of education."

The memory may be used in two ways. We may use it to supply us with knowledge about a thing that is not pictured but is thought about by the use of words, or we may use it to supply us with definite images of things. It is these definite images to which Wordsworth refers in the passage already quoted; and again, Dickens is thinking of such definite mental imagings when, in describing his method of composition, he writes, "I do not recall it, I behold." It is thus clear, I think, that the graphic imagination requires the existence of mental images; but facts also are required to enable us to form these images. Should we, however, give our whole attention to the acquisition of facts and neglect the imaging faculty, the memory then becomes simply a storehouse of unimaged knowledge, a state of affairs which is, I fear, very usual. There should be, therefore, two objects of definite training for the teachers of art: (1) The gaining of facts; (2) the development of the power of mental imaging. These two courses should be concurrent. Let us consider for a moment the methods of gaining facts. The most familiar is to place before the pupil some object, something to be copied—still-life, perhaps—and to ask him to copy it. To do this may involve a good deal of observation and thinking, or it may only mean a hand and eye transcript with the minimum of thought. The teacher may, perhaps,

point out the errors and have them corrected, he may himself correct the drawing. This method will lead to the power of imitation and put facts into the brain. Another method is to show the pupil an object—still or moving life—and ask him to observe it, and then draw it from memory. If this method is persisted in, it will lead to the exercise of many mental processes, and to the establishment of several valuable habits, such as:

1. Close and analytical observation.
2. The exercise of the will to remember.
3. The effort to recall or to recollect.
4. The habit of seeking associations and similitudes.
5. Reliance on knowledge possessed.
6. Invention.

Now, if we add to the qualities gained by this latter method the training of the faculty of mental imaging, we have a very complete form of mental training. A difficulty arises in the training of the mental vision. It is obvious that it is not easy to tell when a child is drawing from unimagined knowledge, and when from imaged memory. The child himself will not or cannot explain. How, then, must we proceed? It may, perhaps, be of interest to my audience to describe what we do in Birmingham. (I am assuming that all normal children can visualize.) On the blackboard is shown the unit ( $\Omega$  or  $S$ ) and this the pupils are told to memorize, and then draw with their eyes shut, steadily and fairly quickly. Problems of all kinds based upon the unit are suggested to be worked out mentally and then drawn. The teacher always selects units that are difficult to work out without being visualized. Drawings done by this method never show an unthinking "wire line." The line is always "the track of a thought," to quote Mr. Henry Wilson.

The object of this shut-eye drawing is to force concentration, it is not with any idea of getting correct drawings. The practice is supported by authority and experience. Albert Durer used this method with the famous rhinoceros, he wished to be able to draw what he saw in his mind's eye. Da Vinci again recommends that the artist should go over in the dark what he has been doing in the day, while both M. Rodin and Mr. Clausen indulge in this practice.

It is far easier to concentrate when the outside world is cut off, and this is best achieved by shutting the eyes.

There is another aspect of the mental image which is more difficult to deal with and somewhat illusive. But it must not be overlooked. Sir Francis Galton writes: "A visual image is the most perfect form of mental representation wherever the shape, position and relations of objects in space are concerned." That is to say, it is the most perfect form of mental recall of visible things. But it is more than that, for there is the involuntary appearance of things on the mental retina, there are the spontaneous creations of the mind. We are on the borderland of Inspiration, the greatest faculty of the mind, hardly subject to the will, whence cometh most of the valuable products of art. We have all of us some inspiration; the difficulty is, we do not know how to "trap" it. The developed power of visualization will help us to hold spontaneous visions.

All great men's work is largely involuntary, spontaneous. Ruskin writes of Turner: "I say he 'thinks' this and 'introduces' that. But, strictly speaking, he does not think at all. If he thought he would instantly go wrong; it is only the clumsy and uninventive artist who thinks. All these changes come into his head 'involuntarily.'" And elsewhere he says in the same strain: "All those whom I have studied carefully, Dante, Scott, Turner, and Tintoret . . . their imagination consisting, not in voluntary production of new images, but an involuntary remembrance, exactly in the right moment, of something they had actually seen."

We must not, therefore, lose sight of the involuntary workings of the human mind, but should give our pupils opportunities for developing spontaneity, inventiveness, creativity. The teacher must endeavour in every possible way to arouse individuality. Then instead of the dreary rehash of other people's ideas we shall get wonderful individual drawings and paintings as the results of this newer method of training.

I trust you will not think I am desirous of developing an abnormal state of mind in the student. In reality I am only advocating the training of powers that have always been used



PLATE I. AT THE TOP, TWO GROUPS ARRANGED FOR HARMONY OF COLOR, BUT HERE USED TO SHOW PLEASING LIGHT AND SHADE, AND THE SIZE A FIRST SKETCH IN PENCIL MAY WELL BE MADE, IN DESIGNING WITH STILL LIFE MOTIFS. THE ORIGINALS WERE BY THE LATE FREDERICK M. WATTS, SPRINGFIELD, MASS.

BELOW, A GROUP ARRANGED FOR PLEASING CONTRASTS OF TEXTURE  
BY THE LATE FREDERICK M. WATTS, SPRINGFIELD, MASS.

by artists, and that are latent in all students of art. It is not well to leave to chance the training of natural faculties so essential to the best results.

#### STILL LIFE DESIGN

In view of all this, why not approach still life a new way? Our illustrative drawing in the primary grades is notably successful. We attack it from within, so to speak. Let us attack model and object drawing from within. If we were to do so we would lead our pupils to see that by means of drawings *from* objects we may express:

1. Beauty of proportion, line, texture, color, play of light, etc. As in the naturalistic representation of any object. (Plate XI in "Good Ideas" was drawn to express beauty of proportion and line.)

But that by drawing *of* objects we may express all that and more, namely:

2. Beauty of line composition within a given area; or beauty of space division. (Plate XII.)
3. Beauty of notan—dark-and-light—within a given area. (Plate XXI.)
4. Beauty of chiaroscuro—light-and-shade—within a given area. (Plate I, page 447).
5. Beauty of color—a color harmony.

Our directions would then be, for example, one of the following, according to age and "previous condition of servitude."

1. Design a group that shall suggest a lunch of bread and milk.

When a satisfactory sketch "out of the head" has been made, the pupil may proceed to set up the *group according to his sketch*, and then proceed to make a corrected drawing.

2. Design a bread-and-milk group exemplifying good space division within a square.

When a satisfactory sketch "out of the head" has been made, the pupil may use individual objects to enable him to correct the drawing of each part.

3. Design a bread-and-milk group exemplifying good space division and pleasing notan in a high key.
4. Design a bread-and-milk group showing effective light and shade, with the emphasis on the handle of the silver spoon with which the lunch is to be eaten.
5. Design a bread-and-milk group exhibiting an analogous harmony of color, in flat tones.

In each case the procedure would be similar to that indicated by the small type under 1 and 2. The sketches should be small, not larger than the two shown in the upper part of Plate I. The model should be used *only* as a last resort. It should be considered a means to an end, never as an end in itself.

#### AN ELUCIDATION

Pedro J. Lemos, Director of the San Francisco Institute of Art, is to be congratulated upon the loyalty of his friends. THE SCHOOL ARTS MAGAZINE has received from them no less than a half dozen letters about the legend beneath Plate III, page 227, in the November number. They all assume that the legend says that Mr. Meyer and his pupils were responsible for the arrangement within the case containing the Concrete Pottery exhibit from the San Francisco Institute of Art. As a matter of fact the Plate shows portions of *four* exhibits, and the legend affirms

that Mr. Meyer and his pupils were responsible for the structure, color, and arrangement of *the whole Art Educational Exhibition*. Undoubtedly a Plate including a more general view of the exhibition would have been better; but alas, no such Plate was available at the time. Inasmuch as so many have jumped to so unwarranted a conclusion, the Editor is glad to state here what he has gathered from the various letters received, with regard to the particular exhibit of the San Francisco Institute of Art, which happened to appear in this illustration:

Concrete pottery was *not* invented by Mr. Meyer! The work exhibited in this case was done by students in the San Francisco Institute of Art. Mr. Lemos himself *selected* this particular case, out of all that were offered. The plan for arranging this exhibit of Concrete Pottery was *devised* by Mr. Lemos. The actual *putting of the things into the case* was done by students from the San Francisco Institute of Art. A reputable married woman living at Oakland, California, was present and *saw* the Institute students doing it. Mr. Meyer and his students *were not present* at the time.

Another defect in that same November number was the omission of the name of the San Francisco Institute of Art from the list of schools awarded a Gold Medal. With regard to this it must be said that THE SCHOOL ARTS MAGAZINE is in no way responsible for the omission. The list of awards was published exactly as it was received from Mr. Pope's office. Correspondence in regard to this matter culminates,

at the present moment, in the following document:

"Mr. ALVIN E. POPE,  
Chief Department of Education,  
Exposition Grounds.  
My DEAR MR. POPE:

I send you with this, a letter just received from Mr. Pedro J. Lemos, which is self explanatory.

It was certainly my understanding that each of the individual exhibitors in the San Francisco room were severally entitled to a gold medal, and I so informed Mr. Lemos, who is the Director of the San Francisco Institute of Art. It would be a great injustice to the Institution which Mr. Lemos represents if the award is not given to them, for in my opinion, the San Francisco Institute is the most important contributor to that room. If award is not made to them, it will cause a great deal of embarrassment both to me and to Mr. Lemos, and I hope that a way can be found to straighten out the matter.

Respectfully yours,  
(Signed) ROBERT B. HARSHE  
Assistant Chief of the  
Department of Fine Arts."

*Copy for Mr. Bailey.*

#### NON-RESIDENT INSTRUCTION

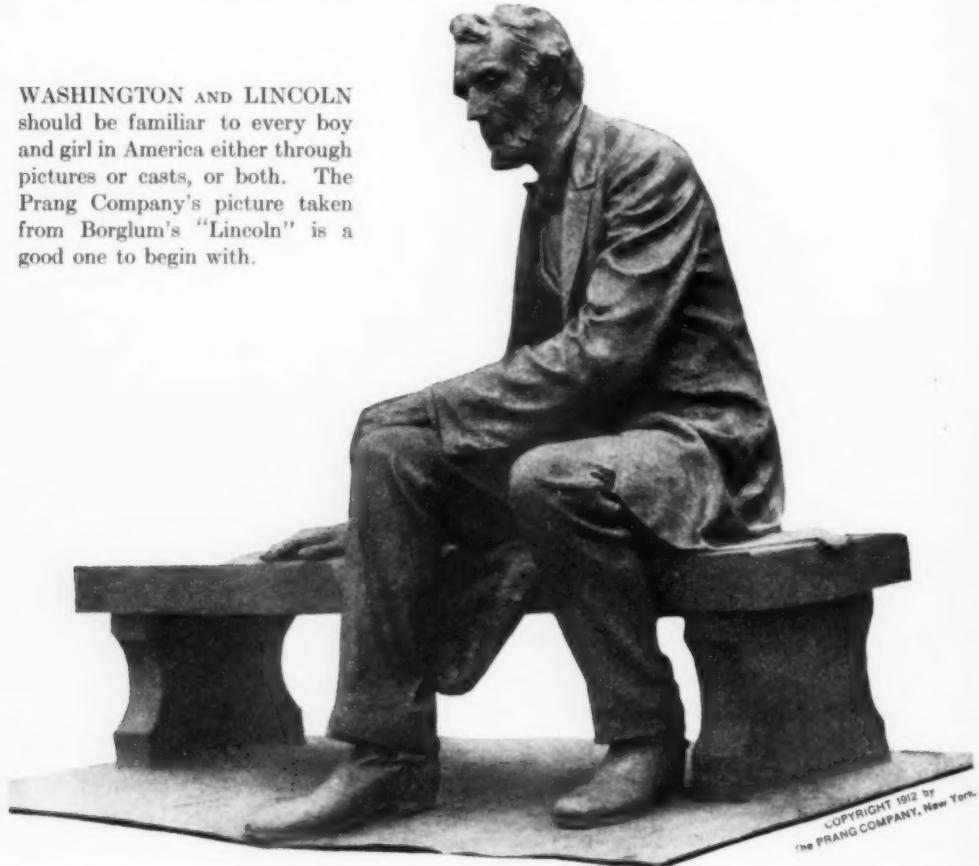
Some of the most successful supervisors of art instruction in the United States were once grade teachers. Having had a normal training, and several years of successful experience in the grades, and there having discovered in themselves a special love for creating beautiful school work, they made the great resolve, and set out upon the great adventure of becoming a supervisor. They resigned and entered an art school. They used all their savings and borrowed money. They studied a year and then taught in the grades a year, until the art school diploma was secured. Whatever the complications, they pulled through and secured a supervisor's

position and pay. There is an ever increasing demand for supervisors who have "been through the mill." The New York School of Fine and Applied Art, through its Non-resident courses, has made it easier for talented and ambitious grade teachers to become supervisors. They can take the first part of a course at home, while still teaching. A year's non-resident work counts as six months' work toward a

two-year diploma. One of the recently appointed supervisors, not far from New York City, who is rapidly making a reputation for herself, was a Seventh Grade teacher two years ago, at a salary of \$600. She is now receiving \$1300, with prospect of a raise in the near future. The Non-resident Course was for her the footpath to prosperity.

*(Continued on page xviii)*

WASHINGTON AND LINCOLN should be familiar to every boy and girl in America either through pictures or casts, or both. The Prang Company's picture taken from Borglum's "Lincoln" is a good one to begin with.



THE ORIGINAL OF THIS IS A LARGE SIZE REPRODUCTION FOR SCHOOLROOM DECORATION FROM BORGLUM'S STATUE OF LINCOLN, NEWARK, N. J.

IT SHOWS LINCOLN IN MEDITATION. MORE THAN ONCE IN HIS LIFE, WHEN SOME HISTORY-MAKING DECISION HAD TO BE MADE, LINCOLN WAS OUT ALL NIGHT, ALONE.





# THE SCHOOL ARTS MAGAZINE

VOL. VX, NO. 7

■■■

MARCH, 1916

## Alice Barber Stephens

Elsie May Smith

*Bismarck, North Dakota*



Elsie May Smith

HERE is one illustrator who has endeared herself to a host of people by the lovable portrayals she has made of child life. These, as she herself has said, show children as parts of domestic scenes, or as children come in as a part of family life. They are charming in their naturalness and their vitality and the conviction they enforce that their creator observes closely and knows and loves children well. This illustrator is Alice Barber Stephens. Mrs. Stephens says the artist "must go to life to keep true and strengthen up" and a study of examples of her work shows that she does this constantly. Take, for example, the accompanying illustration showing the little girl in bed. How charming and natural she is! How utterly asleep she is!

It was in a rural community near a small town in New Jersey that Alice Barber Stephens first saw the light in 1858. The advantage of the rural beauties of nature was thus not denied to her, and she had the further privilege

of living, during the impressionable years of childhood, under conditions which tempted her to look inward, and to find in the recesses of her own soul, as it were, the means of interpreting the outer world about her. Thus she had attained to something of the reflective temperament, and the knowledge of where her strength lay, and the bent of her genius, before she went to Philadelphia to pursue her studies. Her art education was begun in the Philadelphia School of Design for Women and in the Pennsylvania Academy of Fine Arts "in the days when Thomas Eakins supervised the classes at that old institution giving his pupils a knowledge of anatomical construction which has served as the substantial groundwork for all technical variations they have since chosen to build upon it."

In the early days of her career, wood engraving was still largely in use and the Alice Barber of those days, who had recently come from the country home of her childhood in New Jersey, found in that craft a means of earning a living and an outlet for her artistic impulses. Some of her engraved illustrations appeared in the old *Scribner's Monthly*, the precursor of the *Century*. With

this work, Miss Barber also carried on her painting and achieved some success as a portrait painter. One of her best

She studied for a time in Paris in the Academie Julian and at Colarossi's. On her return to America she was con-



PLATE I. THE HOOP DRIVER.\* FROM AN ORIGINAL DRAWING IN CRAYON  
SENT TO THE SCHOOL ARTS MAGAZINE BY ALICE BARBER STEVENS.

portraits is of Alice Fisher, the English woman who founded the Nurses' Training School in connection with the Philadelphia Almshouse Hospital. Her "Portrait of a Boy" exhibited in the annual exhibition of the Philadelphia Academy in 1890 won for her the Mary Smith prize, "an honor which in local circles practically makes the reputation of Philadelphia women artists."

nected with *Harper's*, for some years illustrating for *The Harper's Young People*. This she says, is the only time she made drawings for truly children's stories, since then her children have been as previously stated, part of a larger whole, or have appeared in domestic scenes. These drawings were realistic interpretations of the incidents they illustrated, and were

treated in "cross-hatching," then considered the only means of rendering in pen-and-ink drawing.

Her illustrations in the *Ladies' Home Journal* have familiarized a large reading public with her work. "There is a



PLATE II. STUDIES OF CHILDREN. REPRODUCED FROM ORIGINALS IN CRAYON SENT TO THE SCHOOL ARTS MAGAZINE BY ALICE BARBER STEVENS.

In 1890 Miss Barber was married to Mr. Charles H. Stephens, a well known Philadelphia lithographer, and at one time an instructor of the antique classes in the Academy schools. For two years, Mrs. Stephens taught the life classes at the Philadelphia School of Design for Women.

homely pathos in many of her themes which appeals to a universal human interest, and its force is the more telling in that it is presented in so masterly a manner." Her "Woman in Religion," one of a series published in the *Ladies' Home Journal*, illustrating the American woman in her various callings, is a



PLATE III.

"O MOTHER, WHAT SHALL I DO? CRIED POOR JO."

*From the Illustrated Edition of Little Women  
By courtesy of Little, Brown & Co., Boston*



PLATE IV.

"THEY TURNED TO WELCOME A TALL MOTHERLY LADY."

*From the Illustrated Edition of Little Women  
By courtesy of Little, Brown & Co., Boston*

fine example of her work. Of the characters in this picture, Mrs. Stephens says: "The Deaconess was a bit of reality, and the nice old woman a 'shut-in' with her faithful daughter. They were kind enough to allow me to work from them in their home. The Deaconess and the little girl, her charge, I painted in my studio. I have rarely been so fortunate as to have so fine a face to assist me. The invalid was quite a pet of those interested in her; very shortly after the picture was made the mother and daughter went into the great rest—and as this world is tragic as well as dramatic the daughter was the first to go. This was about the most positive bit of realism my work has touched, and when we go searching for it we get it very real indeed." The Deaconess reveals her love and sympathy for the little girl who is happy to sit at her feet. The mother with her sewing is also glad to listen to her words. To each member of the family she brings cheer and comfort. With the artist, we agree that she has a fine face, with its expression of goodness and kindly feeling, just now intent upon the book which she holds before her and from which she is reading. The face of the old lady upon the bed with its look of pain is turned in eager interest to the Deaconess as to a friend and a messenger of good cheer. The mother's face as she bends over her sewing is a happy, contented face, one that we like to look at, and whose possessor we feel would prove a woman well worth knowing, with many splendid traits of character to draw us to her. The little girl with her large dark eyes, thoughtfully turned toward her mother, also

interests us. We like the way she cuddles up to the Deaconess, and her pleasant girlish face is very attractive.

Such charming illustrations as those reproduced on pages 454 and 455 from that best of editions of Miss Alcott's "Little Women," published by Little, Brown, and Company, reveal the chief characteristics of her work. Notice the perfectly natural but most effective grouping of the figures. See how consistent all the details are. The clothing and every detail in the pictures belong to the period of the story. Compare all the faces. The age of each character is evident. Each face, is expressive; it does not seem drawn from a posed model; it is full of life, and perfectly natural. The light is an indoor light. Then how easily it all seems to have been done! See how the details of lesser importance are sketched in freely, and with what care the centers of interest are defined. The strongest accents are always in the right place, and never over-emphasized. Her illustrations are more than mere illustrations; they are fine art.

"Years ago when Alice Barber's name first began to appear in periodicals, women illustrators were few, and their accomplishments sufficiently mediocre to give to the promising work of the youthful artist peculiar value. Now when their pages are replete with pictorial compositions in every degree of brilliancy by both men and women illustrators, the work of Mrs. Stephens is still pre-eminent for qualities of vigor and directness which have characterized it from the beginning. Her style has been the logical development of her character, education, and environment.

Temperamentally she is superlatively conscientious with a clearly defined sense of duty, that never permits her to shirk any detail of any task she undertakes." Her work has a simplicity of purpose and expression combined with an assured technique which are largely responsible for its well merited success. It is in pictures of quiet scenes and rural incidents that Mrs. Stephens excels. Her illustrations for "Fishin' Jimmy" are among her most noteworthy achievements. For her book illustrations, she makes very careful studies from existing scenes and conditions. Most of these have appeared first in the magazines accompanying serial stories.

The beautiful illustrations for James Lane Allen's "In Arcadia" were made by her for that story at the author's own request. Many of the writers of pastoral fiction prefer, and wisely, to have Mrs. Stephens interpret their characters. She illustrated the "Stark Monroe" papers by Conan Doyle. These papers she says interested her, although "it was rather a man's story," and so she was glad to have the author's approval of her work, an approval which all who know the pictures are glad to confirm. Mrs. Stephens agrees with Mr. Pyle who said so constantly that

"illustrating is a case of mental projection, and "faking it," she adds, "is not to be scorned but highly cultivated. I must not claim never to work without a model. I do this more frequently than I did; I only wish that I had greater cleverness for this. An illustrator is helpless and cramped without some power of this kind."

"In addition to the demands of her family and home and her studio work, Mrs. Stephens has from time to time kept in touch with the artistic development of the city she has adopted. She was for a season a member of the Art Section of the Civic Club, and helped in the selection of pictures for the decoration of some of the kindergarten public school rooms. She has been a vice-president of the Plastic Club, and is a member of the Fellowship of the Academy of the Fine Arts.

One of the first of American women to achieve success as an illustrator, and still a leader, admired and loved by her sister artists who have more recently arrived; refined in appearance, of charming personality—cultivated, unaffected, full of fun—Mrs. Stephens, the Dean of Women Illustrators, has the ardent good wishes of everybody for many many years more of happy and fruitful life.

LOOK TO THIS DAY! FOR IT IS LIFE, THE VERY LIFE OF LIFE. IN ITS BRIEF COURSE LIE ALL THE VARIETIES AND REALITIES OF YOUR EXISTENCE, THE BLISS OF GROWTH, THE GLORY OF ACTION, THE SPLENDOR OF BEAUTY.

*From the Sanscrit,*

## Staging The Egyptian Princess

By Helen M. King

*State Normal School, Worcester, Mass.*

UPON being asked to make the stage setting for "The Egyptian Princess" (an operetta), we decided that it would take more water color than we could possibly afford and, after some deliberation, Easy Dye was substituted. We had used this dye for coloring raffia and reed before and after the baskets were made, for dyeing cloth, etc., but we had never before thought of using it in this particular way.

Jones' Grammar of Ornament states that the early Egyptian used the primary colors, blue, red, and yellow, almost exclusively in their ornament. We discovered that our closet contained old rose and cadet blue Easy Dye. We made a quart of each color, but found the blue was too mild, so we used rainbow navy blue. This gave a very satisfactory color to use with old rose. Light green Easy Dye was added for variety in every fourth loop of the entablature. We used a quart of water to a tube of dye, boiling them together twenty minutes. As yellow was used very sparingly in the designs, being placed only in the discs of the capitals and entablatures, and combined with red for the faces, hands and feet of the figures—we went to our water color boxes for gamboge. All of these colors were wonderfully harmonious on the warm gray of the background.

The carpenter made the wooden frames for columns and entablatures, and covered them with mill board,

tacked into place. These we took into the drawing room and covered (by pasting) with a beautiful oatmeal cartridge paper like warm gray sandstone. Here the girls learned by observation and contact, the meaning of the terms lintel, frieze, cornice, entablature, capital, base, etc.

A large stencil was cut for the loop design on the entablature back of the winged globe; another for the winged globe flanked by asps. We stencilled in the loop design first (Fig. 7). This was used by the Egyptians to represent tops of nodding branches. Then on a separate piece of paper, we stencilled the winged globe (Fig. 6) and pasted it on the looped background. This symbol is three-fold: the globe, or sun, signifies the creative spirit; the asps, dominion; and the wings, protection.

Below the entablature is the central figure of the entire setting, Isis or Hathor, the cow goddess, seated upon her throne, holding in her extended left hand the Uas (Fig. 4), a symbol of power, and in her right hand, the ankh, (Fig. 1) the symbol of life.

In Egyptian mythology, Isis is the wife of Osiris in some sections of the country; the bride of Ptah and daughter of Ra, in others. She is distinguished by the solar disc and cow's horns on her head. All that is good and beautiful among men comes from her. She watches over the birth of children, and rocks the cradle of the Nile. She is

Ankh



.1.



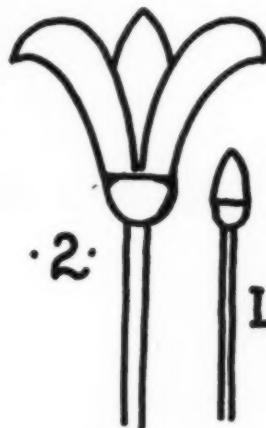
Uas

.4.



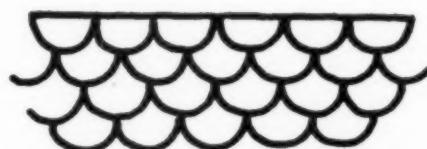
Gartouche

.5.



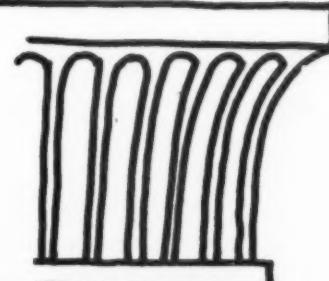
.2.

Lotus

Winged · 6 ·  
GlobeFeather pattern  
on rug. · 3 ·

D

H:M:K

Loop designs  
on entableture  
and capitats · 7 ·

author of weaving and the arts of female life. One scene of the operetta represents the maidens worshipping the goddess with dancing, singing, and offerings.

of the goddess, outlining them with India ink. These were then filled in with color. We used orange for faces and hands, and blue for Hathor's dress and head-dress.



The decoration of the throne upon which the goddess sits, which appears like a scaly armor, Fig. 3, is supposed to represent a feather rug. It seems that the subjects of Pharaoh often brought the plumage of rare birds as offerings, for these signified sovereignty. These were woven into feather rugs and used in the place of fur rugs to throw over the seat.

The cartouche (Fig. 5) at the right of Isis' head, is the name of a king. Above the entablature is a short frieze representing the seated gods, Ra and Ptah, attended by wine bearers. Ra has the head of a hawk. We first sketched in these figures and the figure

The columns on either side were decorated in the center with hieroglyphics which are supposed to relate royal, heroic deeds. We drew and cut out forms representing the hieroglyphics. These forms we traced around, and filled in the outlines with color.

The bases of the column bear the lotus (Fig. 2). The lotus is used in Egyptian ornament more than any other plant. It signifies food for mind and body.

I am sure the girls who painted the stencils for entablature, frieze, and hieroglyphics will never forget them, and I feel that this was a most effective way of teaching Egyptian architecture, ornament, and mythology.



# The Advantages of Crayon in School Work

Florence A. Ellis

*Formerly Supervisor of Drawing, Grand Rapids, Mich., and Cleveland, Ohio*

IF I could have only one medium for the teaching of Art in the public schools, I would choose a box of colored crayons—a crayon with little or no wax. Such a crayon is the best all-round medium in existence for art work in the schools. It is preferable to any wax crayon because the colors can be worked over one another more readily and the drawing does not become shiny and greasy looking. A crayon with little or no wax combines in *one* medium the essential advantages of pencil, charcoal and water color. With it the child can draw more easily than with charcoal or pencil and it erases as readily. Drawings made with it may be handled without blurring. With this crayon the use of the pencil is learned and at the same time it has the added value of color. In teaching color, one color can be worked over another and blended so as to produce the finest color effects. There is no better medium for drawing or for color. With it there is a quick large rendering of big masses which is not true of pencil, (which is a smaller, slower medium) and the results obtained with it are not accidental, as is the case so often with water colors. This crayon stands for a thorough study of both form and color and it is a large, free medium as well.

Crayon is by far the best medium for out-of-door sketching; a box of crayons can easily be carried in the pocket and

nothing else is required but paper. It renders unnecessary the usual elaborate equipment required for sketching in water color and most other mediums. Beautiful effects are obtained on tinted and colored papers, allowing the paper to answer for part of the drawing.

Crayon is the most practical, the best all-round medium for art work in the schools, and it is the most economical medium as well. Some cities have never had drawing on account of the imagined expense. One superintendent told me he was waiting to put drawing in his high school until he could afford a fine equipment such as he had seen in some technical school. In the long time intervening the pupils were deprived of advantages which rightfully belonged to them. This state of affairs is unfortunate and unnecessary. *Drawing is not expensive.* It can be made very inexpensive and still be strong and vital. An elaborate equipment and all kinds of mediums may be nice to have but they are not of vital significance.

After having visited schools for a whole year and seen conditions existing in various sections of the country, I can but feel deeply on this subject of expense. It is something in which all should be concerned. When will supervisors of drawing learn to study the problem in their own city and not do just as someone is doing hundreds of miles from them and under very different circumstances?

If I could have as large an amount of time for drawing as some of the largest cities have, teachers who have had thorough training, supervisors who have had the best advantages the country can afford, supplies bought by the Board of Education and therefore cared for by the teacher, and no great need for economy in the school system, I might feel that I would like all mediums in every grade. But let us ask ourselves the question, is this the condition in our city?

It behooves every drawing supervisor, every superintendent of schools, to select judiciously the most vital art subjects and the ones most related to the life and interests of the community in which he lives, and to consider carefully the best all-round mediums for carrying out this work. In a Southern city, where the work is very good, the superintendent of schools has made a rule that there could be only two mediums used in the drawing in any grade. If the drawing teacher chose paper cutting and crayon for the first grade she could not use water colors in that grade. If she chose water color and paper cutting in the second grade, she could not use crayon in that grade. In the limited amount of time at their disposal this was a wise arrangement, and when we consider the construction work and the blackboard drawing in addition to this, there certainly was plenty of variety of work. Such simplification resulted in better work, less expense, better preparation on the part of the grade teacher, for she could prepare for teaching a few mediums much more thoroughly than many. Most vital work can be done with a

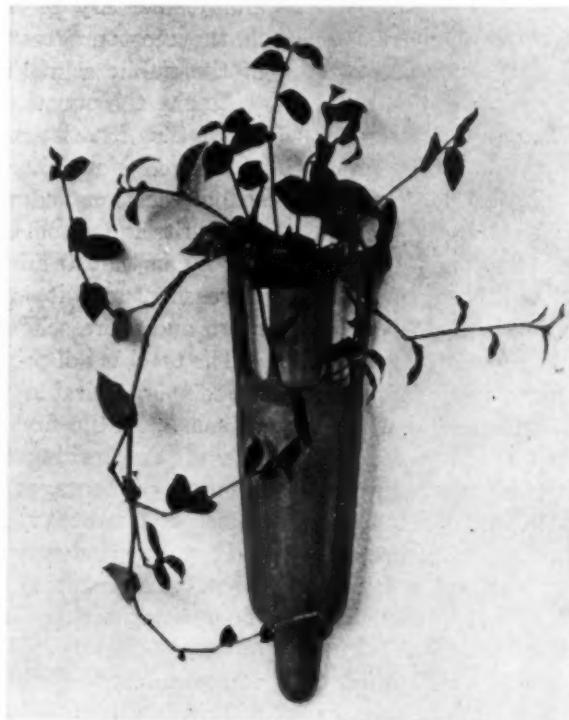
five- or ten-cent box of crayons and ordinary Manila or Bogus paper; add to this common blackboard chalk, paper cutting and tearing, ordinary pencil used for number work, an ordinary school desk, and a splendid beginning can be made, especially in elementary schools. Even wrapping paper or common butcher's paper can serve for much of the work. One of the best art schools in the country gave me a most interesting account of how they commenced. They worked for months with only brown butcher's paper, charcoal and regular school desks. While I believe in a good equipment, yet where economy needs to be practised, why not meet it in a sensible, business-like way, rather than allow drawing to get into disrepute and be dropped?

Only the cheapest kinds of paper—Manila or Bogus papers—are needed for use with crayons. The needless use of more expensive white paper commonly used for water colors is rendered unnecessary, and the soft shades of color of the Manila and Bogus paper are immensely better for the children's eyes than the glaring white paper. I would prefer these cheaper papers even if the price were the same. Giving fine paper on which the children are to make their crude little drawings in the primary grades is like giving them expensive materials like velvet or silk on which to do their sewing or other industrial work. It is ridiculous waste and the result is not as pleasing for the work done is not in keeping with the value of the material used. I claim good work in the elementary grades can be done and not a sheet of *white* paper used. In the Cleveland schools we

had bogus paper made to order; in that way we had a gray bogus and a brown bogus very pleasing in color, excellent in quality and inexpensive.

I have always believed in a large use of crayon for many reasons: the little technique required in its use; the ease with which it is handled; the cleanliness of the medium; the careful study of form and color to be gained with it; its use for occupation work in the lower grades; its adaptability for correlation with related school subjects; and the great economy in expense, not only of the crayon itself but of the paper which can be used advantageously with it; and, lastly, no extra equipment—water cups, brushes, etc.

Crayon is newer in school drawing than most other mediums in use, hence less is known regarding its use and advantages. It had its entrance into the schools more as something that might be used for occupation work in the lower grades than for serious work in drawing. At that time it was a cheap wax variety. A demand soon came for a better crayon that could be used for drawing, and the quality improved. There are now many varieties and qualities of crayons as in all other materials and they should be tested carefully before making a choice. There are also descriptive pamphlets published by enterprising manufacturers of crayons; especially for teachers, and such helps may be had for the asking.



A PRETTY SCHOOLROOM DECORATION.  
FINE SUBJECT FOR CRAYON DRAWING.

## Printing in the School

Asher J. Jacoby

*Superintendent of Schools, Elmira, N. Y.*

THE scope of public school education is ever expanding and becoming broader. Until quite recent years the emphasis was on intellectual education; the practical was a negligible quantity. At that time the homes were the institutions in which the boys and girls were trained in doing a variety of manual work without which their education was considered incomplete. This dual system of education in school and home met the needs of the people until changes in modes of living, in social customs, in commercial pursuits, and in industry practically destroyed it.

As a result of these changed conditions the school had to assume functions which were formerly performed by the home, to provide a practical as well as an intellectual education. The process is still going on.

There was another factor which stimulated the school to assume functions which heretofore had been considered foreign to its object. With the disappearance of the apprenticeship system, which well served our forefathers in the learning of trades, and with the rapid progress in civic, professional, commercial, industrial, and home-making pursuits, the demand for trained workers became more and more insistent, a demand for men and women not only thoroughly trained for their chosen work, but who were sound physically, had well-trained and well-informed minds of clear vision, and whose character was unquestioned.

This new demand is being met in part by schools under private control and direction, in part by our institutions of higher learning, and in part by the public schools. While each of these classes of schools is justifying its existence, the people are beginning to look to the public school to train the masses to earn a better living, and at the same time to become more intelligent and, in general, more useful citizens. In response to this demand vocational schools, trade schools, technical high schools, and vocational courses in high and elementary schools have become in the most progressive places a part of the public school system.

Among the vocations which are open to youths of both sexes, and which are considered desirable forms of public school vocational education, is printing. Its merits as a school study have become so obvious that its advocates are rapidly increasing, and it is being taught in more and more schools each year.

The teaching of printing in the public schools is desirable for a number of reasons. In the first place, printing is one of the leading industries in the country. The wages paid in good print shops compare favorably with those paid in other industries requiring skilled labor. The sanitary conditions of the modern print shop are in many cases quite satisfactory. The morale of the workers as a class is good. The quality of printing, both in artistic and in mechanical execution, is continually get-

ting better. Printing, therefore, offers a wide field for remunerative and healthful employment, as well as for the artistic and esthetic training of the workers. Besides, the opportunities for promotion are many, and there are many fields still open to competent printers with business ability for shops of their own. These reasons alone would justify the introduction of the teaching of printing into the public schools, especially in communities where the opportunities for the employment of those who learn the trade are near at hand.

But printing is a valuable form of industrial work for boys and girls who do not take it as a regular vocational course, and with no idea of following it as a means of livelihood. The pupil who takes a year or two of printing, and who is required to do the work intelligently and well as far as he goes, not only receives valuable training of the hand and eye, but sound mental training as well. Besides, he gets an insight into an important industry. Because of his training he will know better how to judge good printing and how to buy it. Printing is a valuable aid to training in the use of correct English. It teaches spelling, punctuation, and composition. Mistakes in English, whether in the spelling of words, in the punctuation, and in the grammatical and rhetorical construction of sentences, are much more noticeable in print than in writing. The pupil being required to take, read, mark, and correct his own proof, until it is free from errors, will have correct forms impressed upon his mind in the most effective way.

The artistic sense is cultivated by the study of printing. The constant

aim of all good printers is to produce an artistic, effective product. If this is made the standard in the teaching of printing, it will involve a study of arrangement, border lines, lettering, spacing, and illustrations. Size, shape, color, nature, and quality of stock, type and ink, must be studied with a view of adapting the medium to the desired result. It therefore develops accuracy, orderly arrangement, taste, and neatness. No piece of writing can be called good unless it possesses these qualities.

Printing gives valuable training in arithmetical computation and in the keeping of simple accounts. The cost of any particular job involves the cost of stock, composition, press work, overhead charges, and margin of profit. The making out of job tickets and the correct entering of accounts gives practical training of the right kind. The job which the pupil does gives him a strong motive for taking keen interest in the necessary arithmetic and book-keeping work.

Printing is a utilitarian art. It is therefore all the more valuable for school work, for its product is usable in the school and in the school system. School stationery, all kinds of cards and tickets, and school papers, these and other kinds of printing can be designed and done in the school print shop. This not only gives valuable training on the technical and mechanical sides, but the very fact that the product is usable in the schools fosters a feeling and spirit of helpfulness, and relates the work of the shop to the other activities of the school.

Certain things are necessary to make printing in schools a success. This is

true whether the subject is taught in the elementary school, or in the high school, either as a component part of a general education, or as a regular vocational course. Failure, or partial failure, can always be traced to the neglect of some of the essential things needed for successful work.

The print shop should have ample space, light, heat, and ventilation. It should be equipped to do well the kind of work contemplated. An elaborate equipment is not necessary nor desirable at the beginning. It is much better to begin the work with a small but carefully selected equipment, and gradually add to it as the growth and needs of the work may require, than to begin with too large an equipment purchased without definite knowledge of the actual needs. It is generally better to consult those who have made a success of school printing and whose equipment represents the greatest efficiency for the least cost, for suggestions on what to buy at the beginning, than those who have printers' supplies for sale.

The furniture in the shop should be so placed and arranged as to facilitate the work in every possible way. Model print shops should be studied, and the ideas gained carried out as far as possible in the school print shop.

The teacher should be a man of sound scholarship, noble character, and high ideals. He should be able to teach and discipline well. He should not only know what good printing is, but also possess the ability to produce it. Strict attention to duties, accuracy, good taste, and intelligence should characterize all his work. The work should be carefully planned and outlined, and

should be progressive. Haphazard work is harmful. Several years ago I prepared a course of study for use in a high school print shop in Massachusetts, which may serve as an illustration of a definite progressive course!

#### FIRST YEAR

- (1) A knowledge of the principal tools and materials used in a printing office; the type case — lay of the cases, cap and lower; the point system; styles of type; proper methods of hand work.
- (2) Composition on reprint and manuscript copy; simple job composition begun.
- (3) Distribution of type previously set.
- (4) Principal rules of typography concerning spacing, justification, division, the use of capitals and italics, correction, etc.
- (5) Instruction in feeding and care of platen press.
- (6) Assistance in the general work of the office.

#### SECOND YEAR

- (1) Knowledge of the tools and materials of a print shop reviewed and extended.
- (2) Composition of manuscript copy continued, and of simple letter heads, bill heads, business cards, envelope corner cards, and tickets; tabular work without brass rules, begun corner cards, and tickets; tabular work without brass rules, begun.
- (2) Composition of manuscript copy continued, and of simple letter heads, bill heads, business cards, envelope corner cards, and tickets; tabular work without brass rules, begun.
- (3) Reading and correction of proof.
- (4) Distribution of type previously set.
- (5) Instruction in the rules of typography continued and extended.
- (6) Presswork—making ready and locking up of simple forms, amount and character of tympan, impression and inking, feeding and care of platen press.
- (7) Assistance in the general work of the office.

#### THIRD YEAR

- (1) Composition of manuscript copy; of job work of previous years continued, but more difficult; of menus, programs, cover-pages,

title pages, and advertisements; of tabular work with brass rules.

(2) The reading and correction of proof continued.

(3) Distribution.

(4) Instruction in the rules of typography continued and extended.

(5) Presswork—the theory and practice of previous grades continued, and extended to more difficult work; overlaying and underlaying; setting the feed gauges; special troubles.

(6) Assistance in the general work of the office.

#### FOURTH YEAR

(1) Composition—The varied technical knowledge of the preceding years is completed and assimilated to the end that the pupil may become a proficient compositor; lay-outs of booklets and books.

(2) Elementary course in proofreading.

(3) Presswork—review of the work of the preceding years, but more difficult and with a higher standard of execution; imposition.

(4) Instruction in making orders and estimates, and systems for small and medium-sized shops.

(5) Assistance in the general work of the office.

#### NOTES

(1) Talks upon—

The history and development of printing.

Paper and paper making.

Methods of illustrating.

Book-binding.

(2) Excursions to print shops to see the different processes of printing in operation, and to note the workmen and their methods.

This course assumes that the work in the high school will include a foundation knowledge in language and literature, history and government, mathematics and science, drawing in relation to printing, and training in health, strength, vigor, character, individual initiative and efficiency, and social and civic co-operation.

*Man in all stages of his development instinctively craves beauty, which is the natural stimulant for the universal aesthetic sense. He also, by the fundamental laws of life, strives to express beauty. Naturally he attempts this in those fields in which his most intense interests lie. This is the reason for the art expression in Greek Temples, Gothic Cathedrals, Renaissance Palaces, Fresco Paintings, Colonial Homes and modern touring cars. The amount of concentrated interest present and the kind of interest determines the quality and kind of object. There is one art only, but as many manifestations of it as there are life interests, and the emphasis of its excellence at any time is directed at the particular thing most strongly focal in human consciousness. This is true both of the nation and of the individual and is the reason for the "periods in art."*

FRANK ALVAH PARSONS



PLATE XXIV. A VIEW. "LOADING STRAWBERRIES IN REFRIGERATOR CARS."



PLATE XXV. A VIEW. "WHERE THE HORSES ARE REFRESHED."

# Photography and Fine Art

Henry Turner Bailey

## IV. THE PARTING OF THE WAYS



Henry T. Bailey

HAVING escaped the "Slough of Aht" (Some amateurs burdened as they are with camera and tripod never escape!) the determined photographer finds himself on solid ground again, and upon the broad road that stretches away toward the highlands of fine art. He is now fully persuaded that his work must have a certain quality in and of itself if it is to claim recognition as fine. He takes the vow of the artist, "I will live for beauty, though I beg for bread." With a free stride he strikes out for the hills.

The man with a seeing eye cannot go far without discovering that the road forks. A byway leads off to the *View*. Later another diverges to *Pictorial Decoration*. The main road goes straight on to the *Picture*. Each has a perfectly legitimate and well defined goal; but the three are often confused. There are intersecting trails from one to another. Only intelligent discrimination will keep the photographer out of trouble.

(1) **THE VIEW.** A view, as distinguished from a picture, lacks accent; as distinguished from a decoration it lacks pattern. Page 468 shows two views. Page 470 contains a decora-

tion, and page 471 a picture. On page 473 a decoration and a picture are exhibited side by side. A comparison of these will reveal the essential differences.

A view is general and fortuitous. The *scene* has its own way. The photographer is almost as passive as the camera. His aim is merely to get a good clean cut transcription of what lies before him. As a result of a view is likely to lead the eye a dance.

In Plate XXIV, for example, the sky first claims the attention because it is so white and formal a rectangle. Then the eye skips to the telegraph poles in the foreground, stops to notice the two little figures dividing the lower edge, and then jumps to the lights massed together above them. Getting no satisfaction there it investigates the lights of the distant buildings, and when it comes to the white spot dividing the right edge, it leaps back to the confused detail at the center of the view, only to be caught by the long curving lines of the freight trains and shunted off into the distance where there is nothing of interest.

Plate XXV forces the eye to perform a similar gymnastic. The eye finds a mystery in the carriage. The man is missing! Where is he? The eye explores the dark of the bridge, runs up the road, stops at the house, comes back to the carriage, looks in the water,



PLATE XXVI. A PICTORIAL DECORATION BY MISS HELEN R. WEBSTER,  
CHICAGO. MOTIVE FOUND AT COLUMBIA UNIVERSITY, NEW YORK.



PLATE XXVII. A PICTURE. THE BATTLEFIELD OF THE ELEMENTS. BY  
MR. H. C. MANN, PROFESSIONAL PHOTOGRAPHER, NORFOLK, VIRGINIA.  
AN UNUSUAL SUBJECT AT ITS SUPREME MOMENT.

runs up the other road to the left, climbs the pine trees, leaps to the maple trees, like a flying squirrel, slides to the ground, and again goes to the house to inquire.

In a view there is no evident organization of the parts for the purpose of controlling the eye, of directing it to the supreme center of interest. There is none. The excursions of the eye, during the mental process of analysis, are not pre-determined to return the eye to a central feature refreshed and better satisfied, as in a masterpiece of pictorial art.

(2) THE PICTORIAL DECORATION. In a decoration the surface decorated, the area within the rectangle, the pattern of dark and light made by the parts, is the real subject and aim. The decoration may have secondary aims. It may make use of the Signing of the Compact in the cabin of the *Mayflower*, or the Founding of the City of Chicago, as theme; but its real purpose is to adequately decorate a given area, so to distribute darks, lights, lines, masses, colors, that the whole surface becomes interesting and gives pleasure to the trained eye.

Take Plate XXVI as an example. The basis of this pattern happens to have been a view within the grounds of Columbia University, New York, discovered by Miss Helen K. Webster of Chicago, but that is of entirely secondary importance. The charm of the thing is its design, its dapple, a sort of freehand plaid pattern made of architectural masses and trees. Its rhythmic measure, defined by free vertical and horizontal lines, are positively fascinating. The thing is agreeably

spotted. Its soft contours, darks melting into lights and lights spilling over into darks, are as fascinating as moving leaf shadows on a forest floor.

Plate XXVIII is another example. In this case the name of the girl was withheld by the photographer, Mr. A. E. Mergenthaler of Fostoria, Ohio. Perhaps the girl herself did not care to have it known. Whistler was provoked with the public, you remember, because it wanted to know whether his "Arrangement in Gray and Black" were not his own mother! Why should that impertinent question be asked? That his mother posed for the arrangement had naturally, a certain personal interest for him, Whistler admitted, but why should it be of interest to the public? The public's business was to admire his *art*.

Plate XXVIII is not primarily a photograph of any particular girl; it is a design, and the subject is Violin Music. The sun-flowers were included to balance the attractions of the hand and of the nearer curve of the violin. The lines of the violin and of the bow were adjusted to balance one another within the rectangle, not to show how to hold a bow properly. The light and shade were reduced, so far as possible, to mere light and dark, and that was arranged to "spot" in a pleasing way. In other words, the aim was a decorative effect, not a view, nor a picture.

(3) THE PICTURE. The aim of all pictorial art is praise, to quote Ruskin's word,—"a man's praise of God's work." The function of the picture is to present a subject in the best light; to tell a story, to embody a mood, to put over an idea; to record a vision, to create

an atmosphere, to display a beautiful object as never before. It is to define, exalt, glorify a subject, in a never-to-

wish to put all that is necessary, strongly and fully,—indeed, I think things had better not be said at all than said



PLATE XXVIII. A PICTORIAL DECORATION.  
BY A. E. MERGENTHALER.

be-forgotten way—a way never-to-be-forgotten because of the pleasure it gave at the moment and in retrospect.

In a picture there are no irrelevant details. Every last line and dot helps to create the harmonious whole. Hear Millet :“Things should not look as if they were brought together by accident and for the moment, but should have an innate and necessary connection. I want the people I paint to look as if they were dedicated to their station—as if it would be impossible for them to ever think of being anything but what they are. A work of art should be all of a piece, and people and things should be there for an end. I



PLATE XXIX. A PICTURE, “THE TIRED WOMAN,”  
BY MR. MERGENTHALER.

weakly, because weakly said they are, in a manner, deflowered and spoiled; but I profess the greatest horror of uselessness, however brilliant, and filling up. Such things can have no result but to distract the attention and weaken the whole. One can say that everything is beautiful in its own time and place, and on the other hand, that nothing misplaced is beautiful.”

Now look at Plate XXIX, “The Tired Woman,” by Mr. Mergenthaler. In the light of Millet’s philosophy of picture making is she not beautiful? “The free and adequate embodiment of the idea,” as Hegel expresses it? Her face is the supreme feature of the

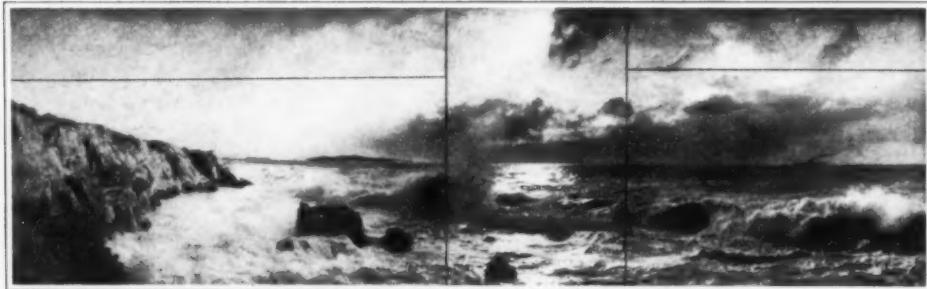


PLATE XXX. A VIEW CONTAINING THREE GOOD PICTURES  
NOT ONE OF WHICH WAS SEEN BY THE PHOTOGRAPHER.



PLATE XXXI. VIEW ACROSS THE COURT OF ABUNDANCE TOWARD THE TOWER OF JEWELS.  
A VIEW WHICH DOES NOT BREAK UP INTO SEPARATE PICTURES.

picture, of course; but how everything else helps!—the wilted pose, the worn dress, the nerveless arms, the gloom of twilight. It is a masterpiece of photography—a *picture* of a tired woman.

Look again at Plate XXVII. This is a picture of the Battlefield of the Elements. Here, just here, as nowhere else, light and darkness, sea and land, life and death, may be seen in conflict. The whole drama centers in a fallen tree. Here again is a pictorial masterpiece. It is by H. C. Mann of Norfolk, Virginia.

The photographer who does not recognize a picture when he sees it is unfortunate, to say the least. Plate XXX, a view at the seashore, contains three good pictures, as the drawn lines indicate. The picture at the left shows

“The trampling of the surf On the rocks and the hard sea sand.” The picture in the center shows “The moon walking in brightness on the tossing waves.” The picture at the right shows an ocean liner putting out to sea regardless of the night and the storm coming on. The man who made the print saw none of these.

Plate XXXI shows a view which cannot be so easily cut up into pictures for the simple reason that it is in itself a decoration rather than a picture.

The intelligent photographer knows his aim. He takes a view, he designs a decoration, or he makes a picture. He does not bewitch himself with the fancy that he can compass all three at the same time, or that he can achieve real success in any one by mere luck. Art that is *fine art* is ART.

I THOUGHT THAT MY VOYAGE HAD COME TO ITS END AT THE LAST LIMIT OF MY POWER,—THAT THE PATH BEFORE ME WAS CLOSED, THAT PROVISIONS WERE EXHAUSTED AND THE TIME COME TO TAKE SHELTER IN A SILENT OBSCURITY.

BUT I FIND THAT THY WILL KNOWS NO END IN ME. AND WHEN OLD WORDS DIE OUT ON THE TONGUE, NEW MELODIES BREAK FORTH FROM THE HEART; AND WHERE THE OLD TRACKS ARE LOST, NEW COUNTRY IS REVEALED WITH ITS WONDERS.

*Rabindranath Tagore.*

## Beautiful Pictures to Enjoy

Mrs. Estelle M. Hurll

*Note: The aim of this department is to promote the appreciation of art by practical helps in the study of pictures. Readers are cordially invited to co-operate in the work by making suggestions, asking questions and sending in answers to the Questions for Discussions. Address all correspondence to Picture Department, School Arts Magazine, 120 Boylston St., Boston.*

### A STORY PICTURE: THE BLESSING, BY CHARDIN



Mrs. Estelle M. Hurll

ON entering a room hung with pictures the subjects which attract our notice at the first casual glance are naturally those which loom large and are distinct in outline, that is, heads or single figures. Such subjects are popular favorites because they "make a show," and can be seen without effort from any part of the room. In another class are the pictures containing several small figures which have to be viewed at close range. We must make the exertion to go across the room and study them, and it is not until the more obvious ones have had our attention that we notice this class. This process illustrates the development of the child's picture interests. As I have already said, the "unit" properly comes first in his experience as most easily grasped. When he becomes used to looking at such pictures he is ready to give the closer attention required by a group. His mind is trained for the greater mental effort of relating the elements of a composition.

Following this line of thought we take another group forward in our series of picture studies when we consider this group composition of three figures, *The Blessing*, by Chardin. It is a story picture, a picture of children, a picture of home life, a picture of eating. A happy combination of dear familiar things! Let us first pick out the most conspicuous features: How many people are there? Who are they? What relation is the woman to the little girls? Why are the three gathered about the table? What is on the table? The summary of this discussion is that a mother and two little daughters are having lunch. (Lunch, if you please, instead of breakfast or dinner, because the meal consists of soup.) From this general outline we go on to observe the action of each figure in order to lead up to the central theme. What has the mother in her right hand and what in her left? For whom is the plate of soup intended? At whom is she looking? Why does she not pass it to the little girl at once?

This last question brings us to the "point," which few pupils are likely to understand without some help. For more light on the subject we turn to the younger child. At whom is she looking? In what position are her



PLATE I. THE BLESSING. BY CHARDIN.

hands? What does that position of the hands mean? Prayer. What kind of a prayer is made before meals? Presumably some pupils may be able to reply, but the teacher will need to elaborate a little, explaining the custom in some pious families of preceding all meals by a short prayer. This is sometimes called "grace," sometimes a "blessing," giving thanks to the Heavenly Father for the food and asking Him to bless us in the work which the food strengthens us to do. In many families this office is filled by the father or mother, but in others the children are taught to recite a little prayer. Now we understand what the mother is waiting for. Little sister has been learning to say grace and is just lisping the words, her eyes fixed on her mother's face. If she forgets any of the words mother will help her out. As soon as the prayer is spoken she is to have the soup. This is why the title of the picture is "The Blessing." What is the older girl doing? Watching little sister. Has she already learned to say grace? Is she interested in little sister's progress? Has she been served the soup? Why does she not begin to eat? (1) Because it would be rude to begin alone. (2) Because she is so interested in little sister that she has forgotten her own plate.

There is abundant material to fill in the story with interesting details. Study the dress of each figure, comparing with our own fashions. The mother's dress does not differ greatly from prevailing styles, but the children are very quaint with their odd caps and the dresses cut low in the neck. The kind of chairs may be commented on:

the large ones look luxuriously comfortable with their heavy upholstery, but the little tot's low rush-bottomed seat is evidently her very own. The long, immaculate table cloth is another sign of comfortable living—and we know it is of heavy material from the way it hangs. The tiled floor is a feature which strikes us as either old-fashioned or foreign. Picking out the still life objects, the drum is most in evidence and most familiar. In the right-hand corner is the brazier, the use of which will have to be explained. Twentieth century American children will find much to wonder at in the primitive way of heating a room by bringing in a pan of hot charcoal. The objects on the high shelf and the dresser cannot be very well made out in our print, but somebody is sure to ask about the shiny round thing hanging on the wall. I am inclined to call it the cover of the brazier, but am quite open to correction.

In making the inventory of the room the teacher will discover for herself the most opportune moment to explain the date and locality. We have here a home scene in France in the latter part of the 18th century, but the feeling is so *human* and tender that it does not seem either very foreign or very ancient, except in minor details. A gentle mother training her little girls to be reverent and dutiful is a motive which never grows old-fashioned, and the matter-of-fact every day habit of eating somehow never loses its homely interest.

A different method of approaching the study of the picture is by telling the story first and then producing the print to illustrate it. One may proceed



PLATE II. FEEDING HER BIRDS. BY MILLET.

after this manner: "Once upon a time in a pleasant home in France lived two little sisters who were very fond of each other. This was before the days of schools and most children were taught

in their homes by their mothers or by governesses. It was not thought necessary for girls to study much, but they were carefully trained to be very polite in their manners and very dutiful to

their parents. They always said 'Oui, Madame'; 'Non, Madame'; 'Merci, Madame'; or 'S'il vous plait, Madame' to any question the mother asked. This family we are speaking of were pious people who taught their children to say grace before each meal." And so on and so forth, according to the judgment of the teacher. By this preamble the children's curiosity is aroused and the picture is the more eagerly received.

Nearly a hundred years after this picture was painted another Frenchman treated a similar subject. Most of us are so familiar with Millet's Feeding Her Birds (Plate II) that it comes to our mind at once when we are looking at The Blessing. In both cases we have the same essential theme of mother love nourishing the young, and the affection of the children for each other. We should say that the two mothers are of about the same age, and two of Millet's three children correspond to the two of Chardin. It is characteristically French that the lunch in both cases is soup!

These are the contrasts in the setting:

1—Country life (peasant class). Town life of the well-to-do class.

2—An outdoor scene. An interior.

3—An informal feeding time. A formal meal.

4—A door sill for seats. Nice chairs.

5—A single bowl to feed all. A serving dish and individual plates.

6—Plain coarse clothing. Dainty dresses and caps.

7—A handsome drum for a toy. A rude little home-made cart.

<sup>1</sup>See December issue of the magazine.

The peasant mother has to work in the fields and has no time to make pretty clothing for the children, and no time to spread a dainty table for their noonday meal. But the children seem to be equally fond of each other.

It is interesting to note that Chardin's Blessing was so popular that he painted the picture five times, and probably no subject of Millet's is more popular than the Feeding Her Birds.

With a class of maturer pupils The Blessing is an excellent picture to study structurally: Begin with the question, What is the highest point in the group? The mother's head. In what direction is it inclined? Towards the little child. In what position is the child's head? Lifted to the mother's. If you draw an imaginary line connecting these two heads what does it pass through? The older girl's head. You can see then how the artist has done all he could to bring the three members of the family into closest relationship. What kind of a line is made by the drum and its strap? An oblique line. Connect this line with the one you have just been indicating. Is it not continuous? Draw an imaginary line from the mother's head along the opposite or right side of the picture following the edge of her back. What sort of a figure have you now? A pyramid.

Study the illumination of the picture. Can you see any door or window through which the light enters? Contrast the shut-in effect with some interior where there is an opening, as Millet's Woman Churning.<sup>1</sup> On what side of the room, unseen by us, is there a door or window? How do we know?

Point out the shadows which show this. Some of the most conspicuous are those cast by the drum, the brazier, the mother's left arm and sleeve, the arm chair. Where is the highest light in the composition? Where is the deepest shadow? Notice that the highest light is at the apex of the linear design of the picture, so that both in the drawing and the color the painter intended to focus our attention on the smiling face of the mother, which gives us the key note of quiet home happiness.

The style of Chardin's work closely resembles that of the Flemish and Dutch painters of still life, and it will deepen our understanding and appreciation of his art if we select some examples from that school to compare with it. Pictures by De Hooch or Terburg, for instance, suggest many points for comparative study.

Reference Books on Chardin:

W. C. Brownell's French Art.

Mrs. Stranahan's History of French Painting.

Rose G. Kingsley's History of French Art.

#### SOMETHING NEW AND CHEAP

Studies of Famous Pictures is a series of one hundred eight page leaflets, published by C. M. Parker of Taylorville, Illinois, at the amazing price of \$1.00 a hundred or 15 cents a dozen. The text is prepared by Miss L. Eve-line Merritt, Head of the Art department of the State Normal School. Miss Merritt's work is very well done, showing much careful research and a genuine feeling for art. It deserves to be associated with a better grade of prints. Of course we could not look for anything better at one cent—and the publishers certainly give the mon-ey's worth—but do we not all wish to educate the public, through the school work, to demand good reproductions, and to be willing to pay for them? Only so can we expect our children to respond enthusiastically to all we try to show them in the picture.



## Good Ideas From Everywhere

*TO OUR READERS:—This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use, with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We must know before April 1st, for example, about any September topic you would like to see treated in this Department. We welcome Good Ideas, and will pay for original material that we can use.—THE EDITORS.*

### QUOTATIONS FOR USE IN MARCH

SELECTED BY ABBY P. CHURCHILL

#### MARCH

The pussy willow and the hazel know,  
The bluebird and the robin, what rings true;  
I trust to such and let the whiners go.  
Bravo! bluff March; I swing my hat to you.

*John Vance Cheney.*

Above, the blue sky leaning,  
Brightly shining, full of meaning,  
Perfect arch!  
Breezes bracing, dry leaves chasing,  
Wind-tossed branches interlacing,  
This is March!

*E. K. Stevens.*

#### THE APPROACH OF SPRING

Would you think it? Spring has come.  
Winter's paid his passage home;  
Packed his ice-box,—gone—half-way  
To the Arctic Pole, they say,  
But I know the old ruffian still  
Skulks about from hill to hill,  
Where his freezing footprints cling,  
Though 'tis Spring.

*C. P. Cranch.*

The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter,  
\* \* \* \* \*

There's joy in the mountains;  
There's life in the fountains;  
Small clouds are sailing,  
Blue sky prevailing;  
The rain is over and gone.

*Wordsworth.*  
Spring knocks at winter's frosty door.

*Clinton Scollard.*

The spring comes slowly up this way.  
*Coleridge.*

Why chidest thou the tardy spring?  
*Emerson.*

Come the tumult whence it will,  
Voice of sport, or rush of wings,  
It is a sound, it is a token  
That the marble sleep is broken,  
And a change has passed on things.

*Emerson.*

And, in thy reign of blast and storm,  
Smiles many a long, bright, sunny day,  
When the changed winds are soft and warm,  
And heaven puts on the blue of May.

*Bryant.*

A mild day in March is like a foretaste of  
heaven; the first robin seems an angel.

*Bradford Torrey.*

Great winds, mad winds, winds of March.

*Harriet Prescott Spofford.*

Snowy, blowy, wheezy, breezy,  
Sweeping up the winter's snow—  
Freezing, pleasing, teasing, unceasing,  
So do the March winds blow.

*Unknown.*

Boisterous, blustering, blue March!

*Marc Cook.*

The winds of March are trumpeters,

\* \* \* \* \*

They herald to the waiting earth  
The Spring and all her train.

*Andrew Downing.*

## MARCH PROJECTS FOR ALL GRADES

*NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select the more readily such project as in their judgment would come within the powers of their own pupils.*



PLATE I. THE MAD MARCH HARE HORRIFIES OLD MR. BEAR.

MARCH is the month when nature uses her broom. She stirs up a good deal of dust, and is so boisterous that she awakens everybody in the house. Some of the animals get so excited that they seem to go mad. The wild rabbit is one of these. Here is an outline, Plate I, for coloring, by Mr. G. C. Delano of New York, appropriate to the season. Look at the March landscape and color a tracing of this drawing to correspond.

THE MARCH WIND suggests windmills and kites. Plate II shows one made from a Zu-zu box, splints, and four pieces of paper, with a couple of brass fasteners, and another cut from

cardboard. A triangular piece, with a lap, is pasted to the back to make the mill stand. Miss Seaver<sup>1</sup> furnished the first one and Miss L. H. the second one. Miss Pauline Smith suggested one similar to that furnished by Miss L. H., but with two triangular pieces left at each side to fold backward for support. Miss Seaver suggests, as an improvement in the well-known paper windmill that will whirl, cut from a square of paper (alternate corners bent over and secured with a pin) the coloring of opposite sides of the paper with complementary colors,

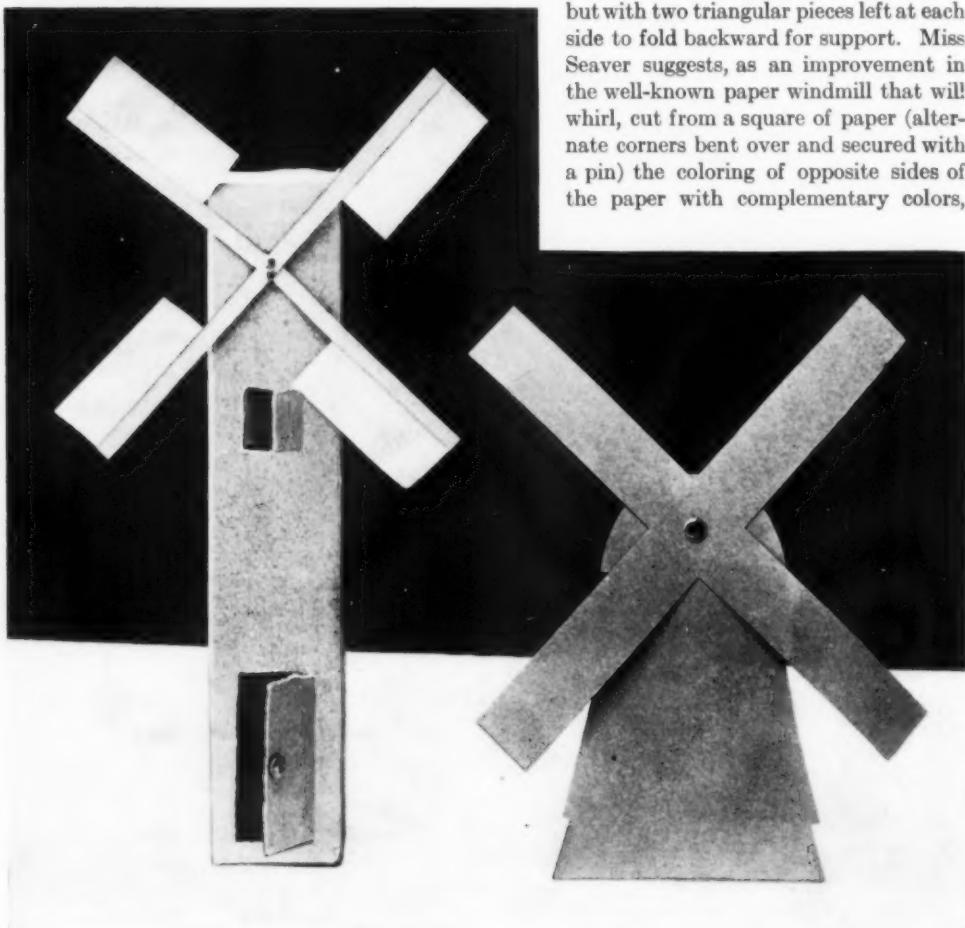


PLATE II. WINDMILLS SUCH AS THE YOUNGEST CHILDREN CAN MAKE.

and the using of an inch square of cardboard behind the mill, to protect it from the end of the stick, and of an inch circle of cardboard beneath the head of the pin. A shoot from a wayside bush makes a good stick. In the April number of *THE SCHOOL ARTS MAGAZINE*, Miss Seaver will outline the methods used by kindergarten teachers in presenting simple brush drawing to the little folks. Miss Seaver's suggestions will be well illustrated by two full-page plates, showing drawings of spring flowers and their application to borders and surface patterns.

<sup>1</sup>Miss Seaver (address 319 Marlboro St., Boston) is the chairman of the Editorial Committee of the Boston Froebel Club. This committee will furnish timely projects for the youngest children during 1915-16.—EDITOR.

The doings of the wind are well shown in two booklets that came to the office from Niagara Falls, where Miss Flora M. Redmond is Supervisor of Drawing. Three illustrations, in cut paper,

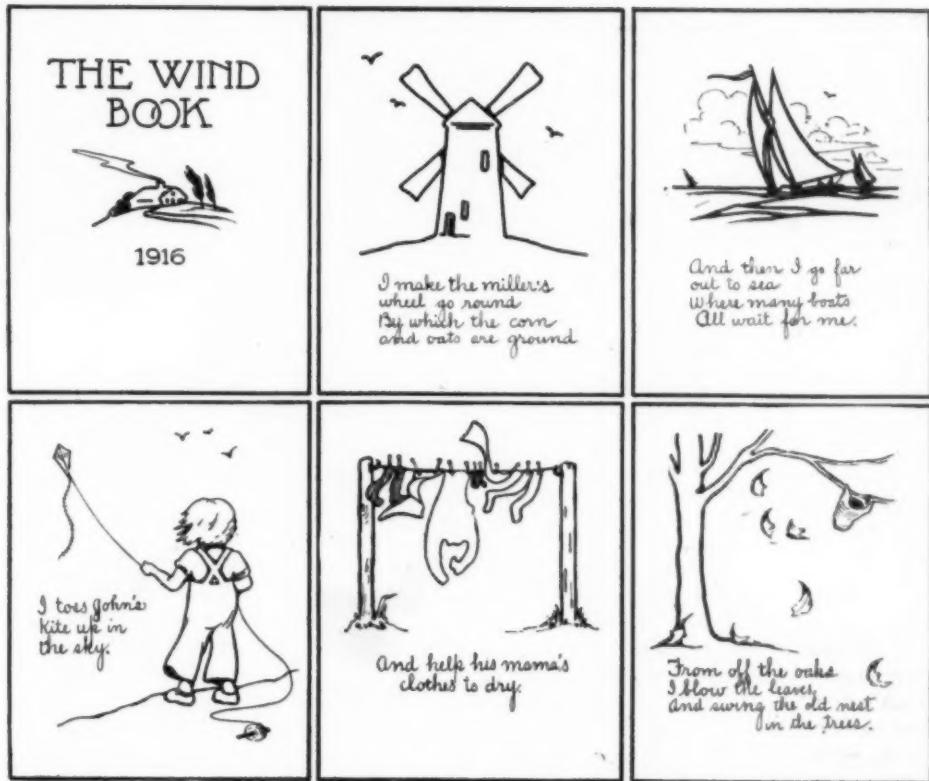
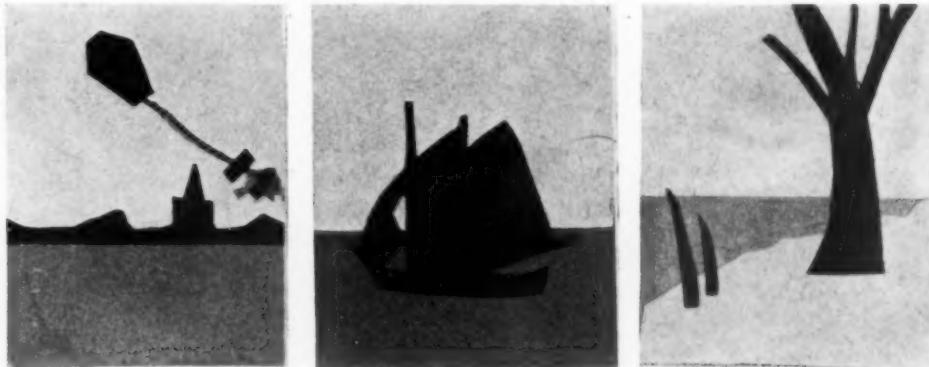


PLATE III. PAGES FROM TWO PRIMARY BOOKLETS ABOUT THE DOINGS OF THE MARCH WIND.

from one of these, by a Third Grade boy named Russell, are shown in the upper part of Plate III. The cover and five pages from the other, with drawn illustrations, by a boy named Redmond, have been redrawn, and slightly modified by Mr. Davis, for the lower part of the page.



PLATE IV. ORIGINAL DRAWINGS BY THREE INDIAN BOYS,  
COUSINS, CHARLES, FRANCIS, AND BEN, BLACKFOOT, IDAHO.

ANIMAL LIFE, awakening to renewed activity, is a good subject for illustration in the lower grades. Plate IV reproduces drawings by three Indian boys, cousins, in the First Grade, Blackfoot, Idaho. Miss Adnee R. Palmer, Supervisor of Drawing says, "These are memory drawings, entirely without dictation, showing an action and an observation of detail that drawings by our white children do not have."

Some more Mad March Hares are given in Plate V. These were drawn by S. G. or S. G. O., but came to us without full name or address.<sup>2</sup>

Plate VI reproduces two of the best water color drawings of roosters, that ever came to the office. The originals were full size and full color. They came without name or address,<sup>2</sup> but an S. G. and a 5, help to identify them, perhaps, as Fifth Grade work.

<sup>2</sup>Will the artist please supply them—Erron.

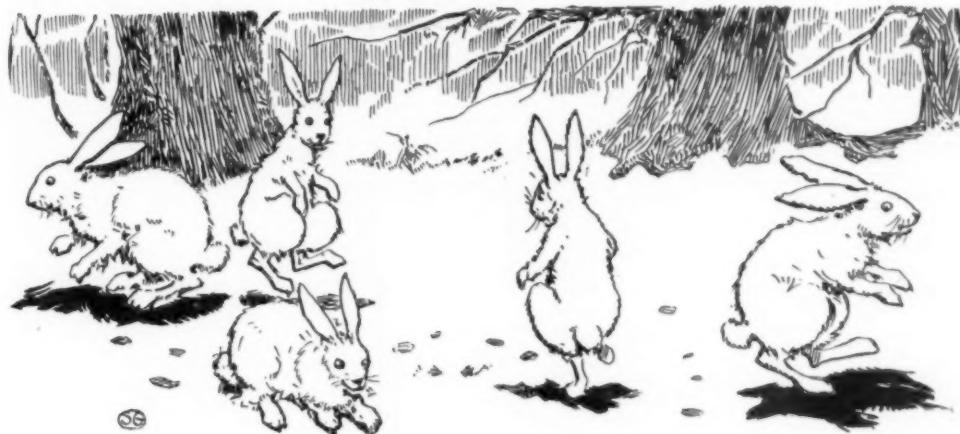
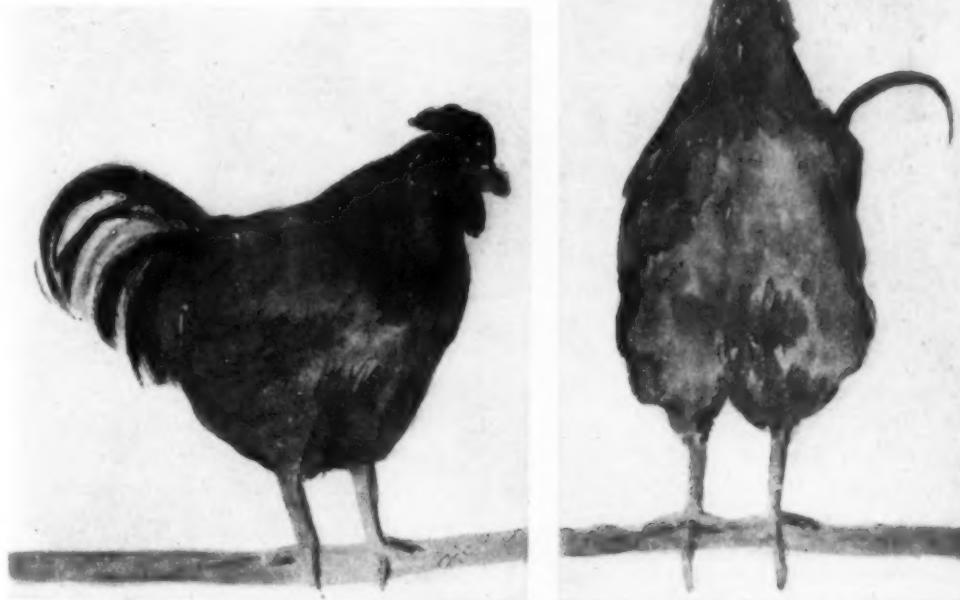


PLATE V. FIVE MAD MARCH HARES DONE IN PEN-AND-INK.

PLATE VI. TWO ROOSTERS DRAWN IN WATER COLOR FROM LIFE.



SIGNS OF SPRING. Mrs. Maynard, Supervisor of Drawing, Barnstable, Mass., asked her pupils to send her illustrated postcards recording the first signs of spring they themselves dis-

covered. Two of the cards she received are reproduced in Plate VII. Some other teacher seems to have done the same thing, and that teacher, whoever it was, seems to have had better success in teaching drawing than in teaching writing. The idea behind these cards is a good one. It might be worked more thoroughly. A booklet, each pupil contributing a leaf, would be a good project.



PLATE VII. THREE POSTCARDS FROM CHILDREN RECORDING SIGNS OF SPRING.

TRANSPORTATION increases with the coming of spring, "The time when Kings go forth to war,"—Kings of all sorts, for all sorts of new endeavor. We received, three years ago, from Ella Scott Fisher, Supervisor of Art, San Angelo, Texas, a most remarkable portfolio of drawings illustrating means of transportation. Eight typical sheets are reproduced as Plate VIII.

The complete set illustrated the following:

Airship	Camel Cart	Elephant	Ocean Liner
Automobile	Carryall	Feet	Ostrich
Baby Carriage	Canoe	Ferry Boat	Ox Cart
Balloon	Dog Sledge	Ford Car	Palanquin
Bi-Plane	Donkey	Jinrikisha	Reindeer
Bicycle	Dray	Motor Car	Saddle Horse
Buggy	Electric Car	Motor Cycle	Sedan Chair
Camel		Mule	

"The enthusiasm of the youngsters prolonged the work," writes Miss Fisher, "until they had represented means of transportation utterly unfamiliar to them except through pictures."

MARBLES reappear! Here is a good project involving the use of marbles, by Bertha F. Gordon, Chicago, Ill.

A GAME BOARD. Since I have been a Manual Training teacher, I have heard a great deal of discussion about what sort of model is the best to give a beginning class. Many teachers use the breadboard. But the small boy is more interested in something that he can make *for himself*, than in a thing that he can merely give away to someone, even his mother. A breadboard is not in his line. Some teachers use what they term a "practice piece"—just a board of given dimensions to be planed square. It is difficult to understand how a teacher with a heart of flesh can do this when he sees how dull it seems to the children. "It isn't as easy as you'd think," such a teacher is sure to hear, and he will find the corners of the would-be "working edges," and the corners of the little laddies' mouths descending at the same rate of speed.

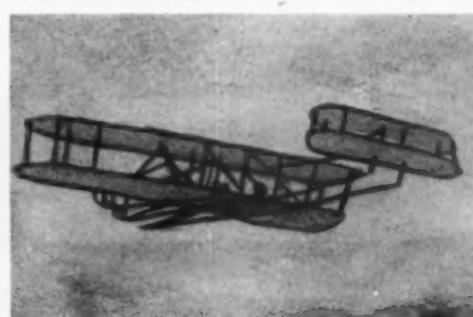
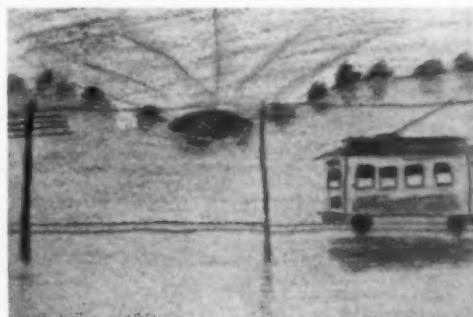
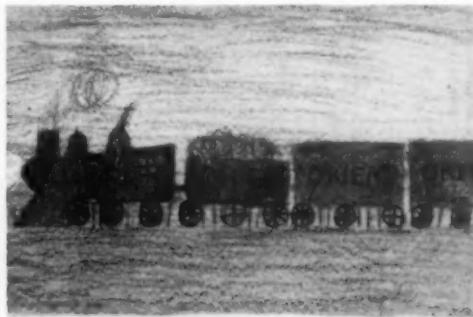


PLATE VIII. TRANSPORTATION. FROM SHANK'S MARE TO BI-PLANE.

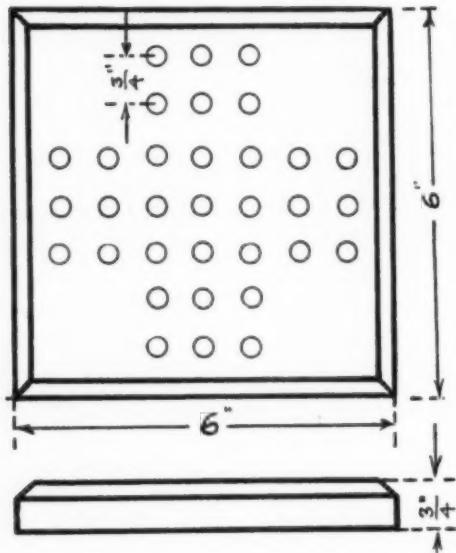


PLATE IX. MISS GORDON'S GAME BOARD.

The teacher ought to be able to infuse a genuine interest and enthusiasm into the first piece of work. I have tried a great variety of models, and have at last hit upon one which meets all the requirements and is capital from every point of view. I call this model a game board. The name sounds alluring. The boys know that it is something to play with—something that they can add to the collection of their "things." It involves all the processes of planing, like the breadboard, but does not call for so much wood. My children are always enthusiastically interested in this problem, and it gives them a good "send-off" for their whole term's work.

The accompanying sketch, Plate IX, will explain itself. The edges of the finished piece may be left plain or beveled. The corners may be rounded, cut off at forty-five degrees, or left as they are. As a rule, children do the corner cutting badly, while they do the beveling well. They are apt to bore clear through the wood if not warned to look out for this mistake. Just a few turns of the bit are enough, since one desires to make a depression only deep enough to keep a marble in place, and prevent its rolling off of the board.

The game board has two uses. It may be used<sup>7</sup> by two players for the old-fashioned game of "Fox-and-Geese," which all children love, and which is played with one big marble for the "Fox" and several small ones for the "Geese," or it may be used by one player for the solving of the cross puzzle. This is a good, hard, brain-twisting puzzle, and

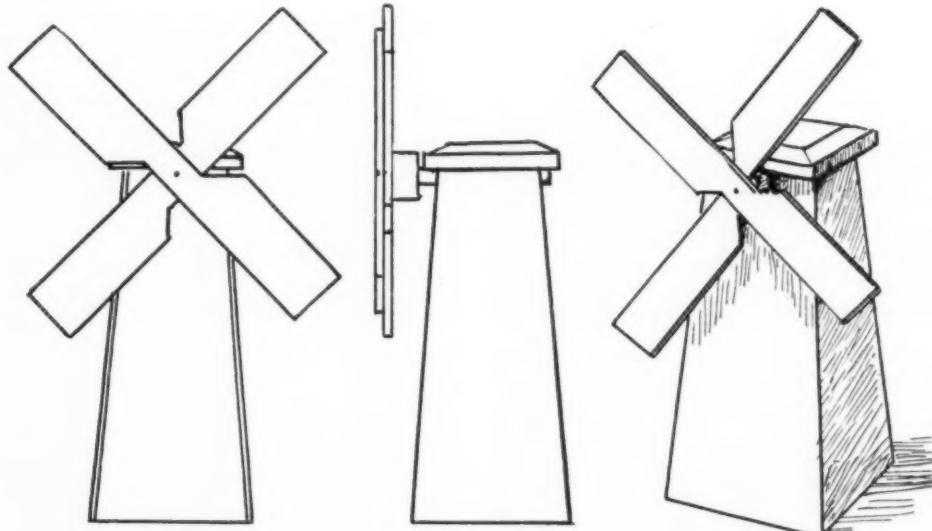


PLATE X. TWO VIEWS AND A SKETCH OF A WOODEN WINDMILL.

will take a bright boy a couple of hours to work it out. The board contains thirty-three holes. Fill all the holes with marbles except the middle one. Now start "jumping" the marbles, taking off every marble jumped over. You may move backward or forward, but not "kitty-cornered." To solve the puzzle only one marble must remain at the end of the game, and that one must be in the center hole which was vacant at the start. Of course the player stands a better chance to solve the puzzle if he takes care that the first jumps carry off the marbles in the outside rows.

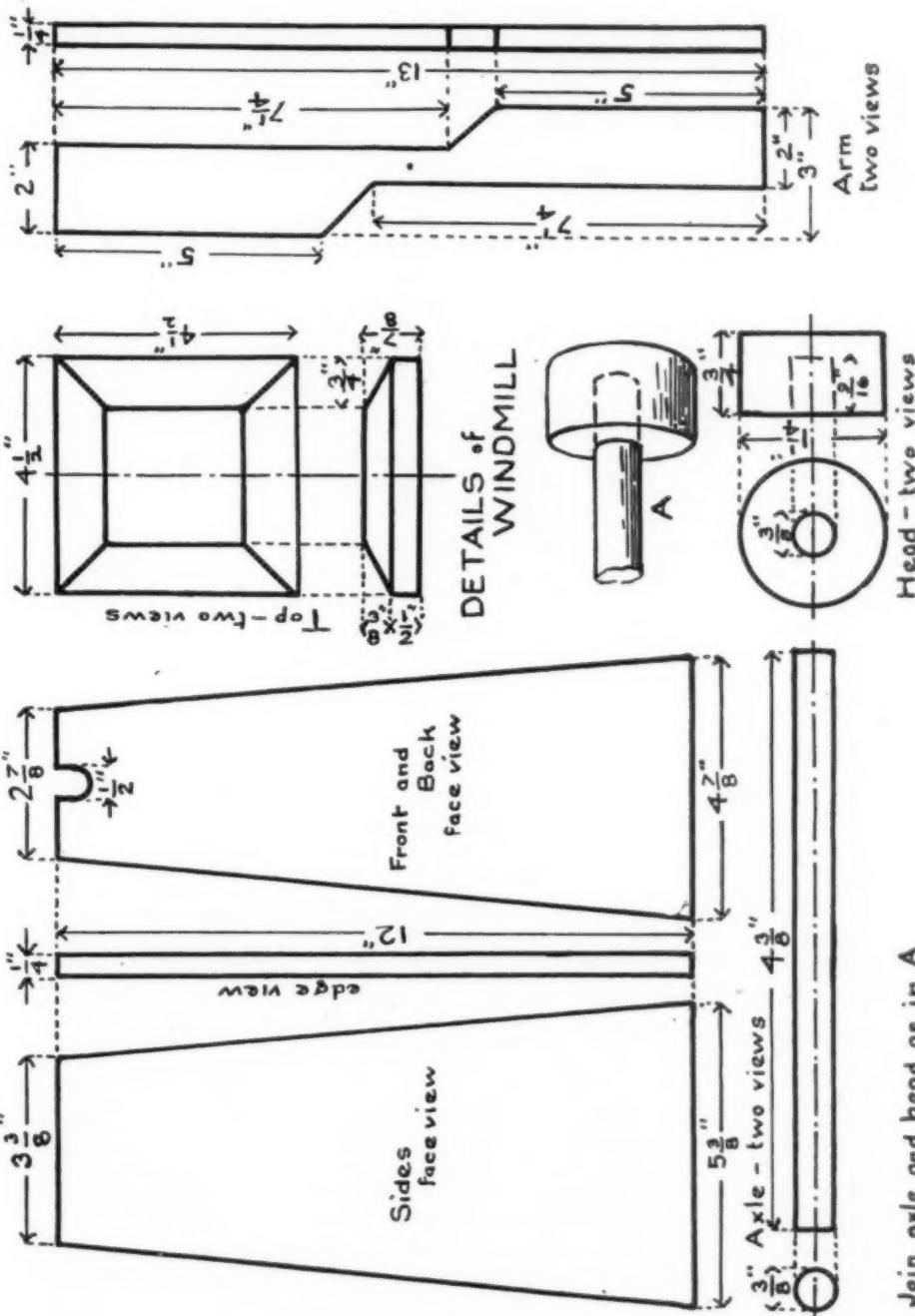


PLATE XI.

The marbles commonly used by boys for this game are, in boyish parlance, "mibs." A  $\frac{3}{8}$ " hole is best for these, though there are several sizes of "mibs" and the smallest sometimes go down into the holes in such a way that they are hard to get hold of when you want to lift them off. Let the boy bore the size that will be right for his own marbles. If the holes are too small the marbles will roll, and mix up the game.

In giving out this model I distribute the wood and talk a very little about the uses of the board. Then I set the boys to work planing. When they have reached the stage where they begin to feel that "the edges never will come straight," I call them all to my bench, spread out the marbles, and play the game for them to watch. They are always greatly interested, and return to their benches with renewed enthusiasm. Frequently I am requested to "do it again" and I always comply. Try it with your beginners. It works like magic!

WOODEN WINDMILLS are good projects for the children from ten to twelve. Miss Fall and Miss Tudor of Cincinnati furnished the design exhibited in Plates X and XI, as another in their series, Jigsaw Work, the first of which appeared in the last November number.

DIRECTIONS FOR A DUTCH WINDMILL. Wood for windmill:  $\frac{3}{4}$ " poplar, 4 pieces, 12" long; 2 pieces  $5\frac{1}{2}$ " at the bottom, and  $3\frac{1}{2}$ " at the top; 2 pieces  $4\frac{1}{8}$ " at the bottom, and  $2\frac{1}{8}$ " at the top. These pieces should be sawed out, and the edges planed or sandpapered. In the center of the top of the two small pieces a  $\frac{1}{2}$ " hole should be sawed to admit the dowel that holds the arms. The two large pieces are nailed to the small pieces by holding one small piece in a vise. Have the nails started in the large piece on both edges before starting to nail to the small side. Put other small piece in the vise and nail to that. Now turn over and nail the last piece to both sides. The top should be made of  $\frac{3}{4}$ " poplar,  $4\frac{1}{2}$ " square and beveled  $\frac{3}{8}$ " on top and  $\frac{3}{16}$ " on edge. The arms, two in number, are  $\frac{3}{4}$ " thick, 13" long, and 3" wide, and are cut like the drawing. These are sawed out and fastened together at right angles with brads. A small hole is put through the center with a brad-awl to allow them to swing on the  $1\frac{1}{8}$ " nail used to hold them on. The axle should be a  $\frac{3}{8}$ " dowel  $4\frac{1}{8}$ " long and a piece of cylinder  $\frac{3}{4}$ " long, and  $1\frac{1}{4}$ " in diameter, a  $\frac{3}{8}$ " hole should be bored into this piece 9-16" and the dowel nailed into this hole. This piece is placed in the  $\frac{1}{2}$ " hole cut in top of the windmill and the top is nailed on with  $1\frac{1}{4}$ " brads. The arms are nailed to the axle with a  $1\frac{1}{4}$ " nail.

A BIRD FILE. *A Comrade Bird Calendar* is the name given this idea<sup>3</sup> by Martha Burr Banks, Westport, Conn.

The bird file that boys and girls will find the most interesting and enjoyable will be the one that they make day by day, as a record of comradeship with the birds themselves.<sup>4</sup> Get some sheets of stiff "book-paper" or cardboard, such as "oak tag," and cut about 50 pieces 10" x 14". Next, get a set of small bird pictures at a cent apiece, from Chester Reed, Worcester, Mass., or a supply of the Educational Leaflets at two cents each, published by the National Audubon Society in New York; or a collection of the Perry or Brown bird pictures in Boston, each two cents apiece.

Then gather all the pictures of birds' nests that you can cut from magazines or papers, and if you wish to add to these, you can obtain several good representations from the Perry Pictures Company. Save, also, scraps of poetry or short anecdotes or stories concerning birds. Begin to look for birds at once. The first day of March is an excellent time on which to open work on your file. The first time a bird is seen after starting your record, paste the corresponding picture upon one of the cards and write or print beneath it the date of its earliest appearance together with the name or initials of the pupil who discovered it. On the same leaf, paste or write verses or anecdotes pertaining to the bird and any pictures of its nest, eggs, etc., that you may have. Proper arrangement of the material is a fine art educational problem.

In studying any nesting birds that you may locate do not disturb or worry the birds by peering into their nests or letting them feel that you are keeping too close a watch upon their actions, but if you know of a nest in a bird-box, or are aware of a robin's home in plain sight in a tree or on a beam, or are sure, from a song-sparrow's or a chippie's goings and comings, that there is a nest in trellis, hedge, or bush, follow the owner's movements with your eyes, at a safe distance, and make notes of the dates at which the different little architects carry building material, the length of time the mother birds sit upon their eggs, the days on which the feeding of young birds is evidently begun, and the date on which they come off from the nest. Also jot down the names of any enemies that trouble them.

At the close of a year of observation turn back to the first card of your file and take up another twelve months' study of bird life. Write under the former dates, the order of arrival of the various feathered visitors for the succeeding year, and note the differences between the two accounts. This history may be continued with pleasure and profit year after year.

The cards may be arranged by arrival dates, or, perhaps better arranged alphabetically by names of birds. Such a file becomes of increasing value. As soon as the cards become full, or a new set of children appear, arrange to swap the file for a bird file or for bird books made by children in some other part of the country, and begin a new one.

MARCH CALENDARS for the blackboard, or to be made on a large sheet of cardboard and hung upon the wall, constitute good projects for the more talented children to work out.

Plate XII furnishes a design that may be copied, large size, say two feet high, for a card calendar. This drawing was made by Mr. Davis.

<sup>3</sup>Miss Banks suggested fastening the cards together with rings so that it may be used like a book. The free cards are more easily managed.

<sup>4</sup>This may be a school project or an individual one. If individual, smaller cards might be used, and both sides utilised.

MARCH

AD. 1916



S	M	T	W	T	F	S
¶	¶	¶	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	¶

PLATE XII. A CALENDAR FOR THE MONTH WHEN PRESIDENTS ARE INAUGURATED.

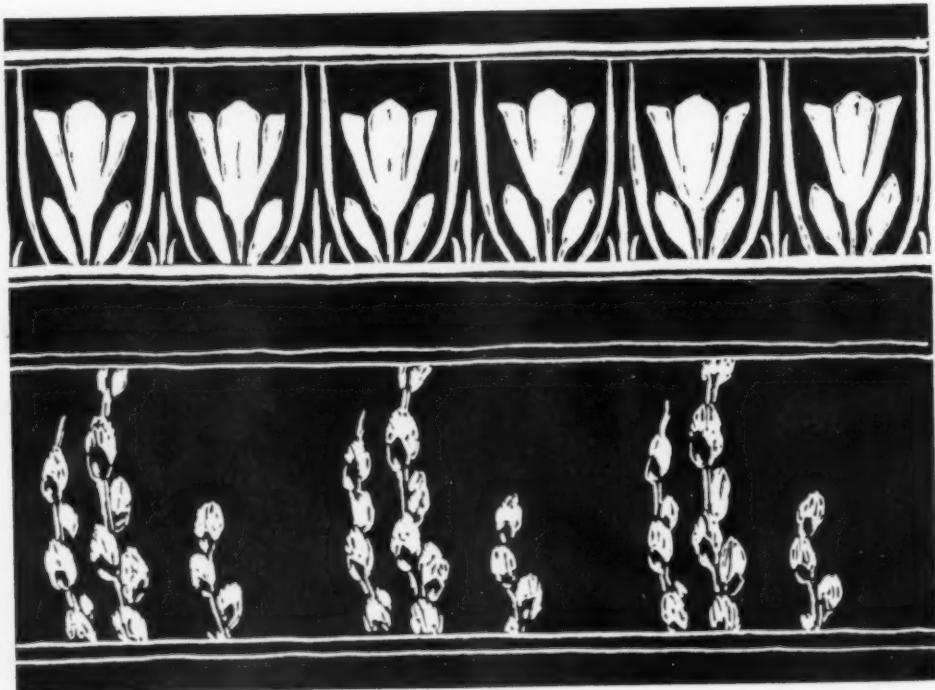
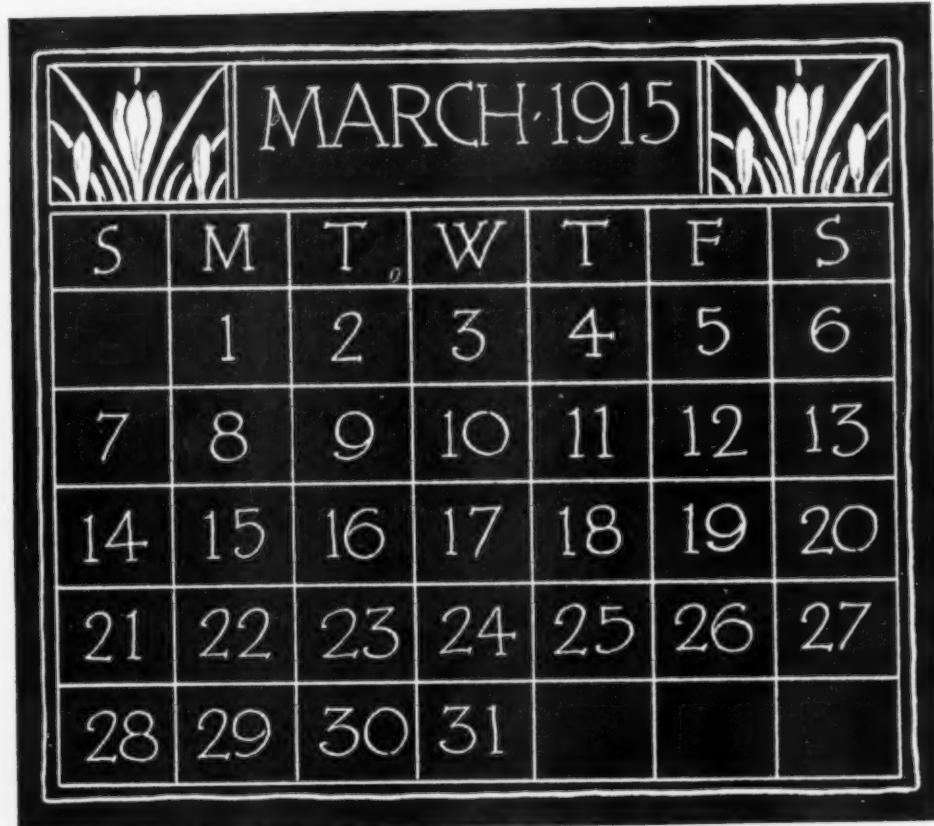


PLATE XIII. CALENDAR AND OTHER MARCH DECORATIONS FOR THE BLACKBOARD. BY JAMES HALL.

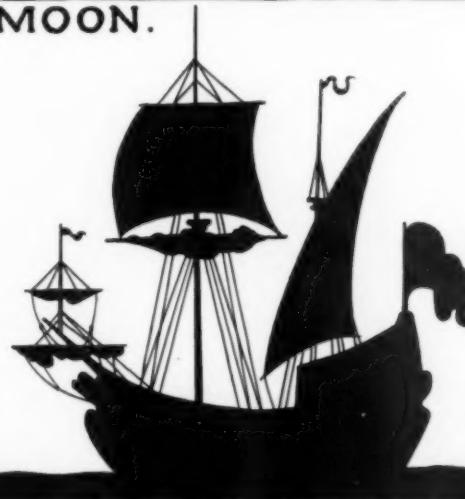
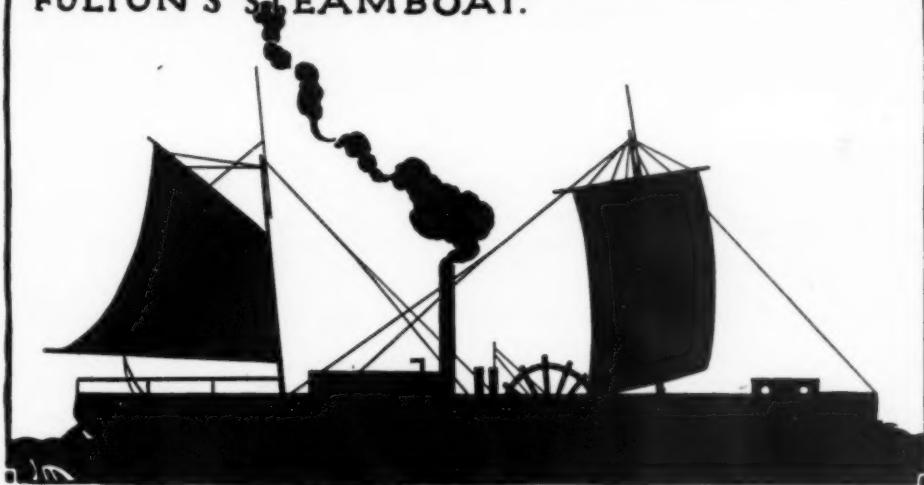
**THE HALF-MOON.****FULTON'S STEAMBOAT.**

PLATE XIV. SILEHOUETTES OF TWO FAMOUS SHIPS. BY JOSEPH McMAHON.

Plate XIII shows a calendar for the blackboard, drawn by James Hall. How simple and charming it is!

**MARCH BORDERS.** Two good ones for the blackboard appear in Plate XIII. Another might be made by repeating, at the proper interval, the unit found in the upper part of the calendar.

**HISTORIC SHIPS.** Among the activities of the wind, in ancient days, none gave men more trouble than its whimsical attention to their shipping. Only very recently have men been able to have their own way in going anywhere by sea. Plate XIV furnishes two more ships in the series of silhouettes by Joseph McMahon of New York City. An old Mississippi Steamboat and an Ocean liner will appear next month.

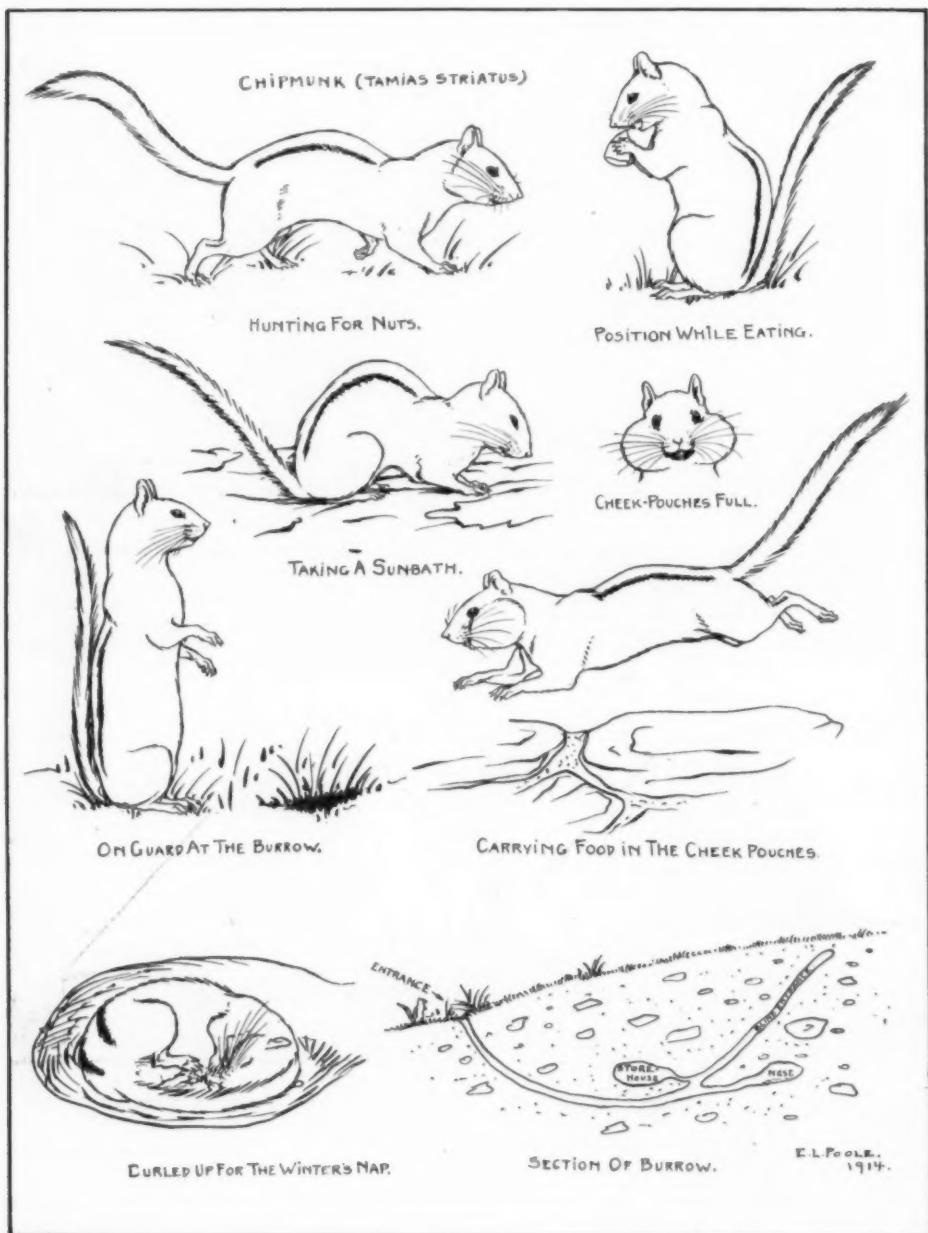


PLATE XV. THE ELEVENTH IN A SERIES OF WILD LIFE STUDIES. BY EARL L. POOLE.

REAWAKENED ANIMAL LIFE will furnish topics of special interest to some pupils. Plate XV will assist in studies of this kind. Here is what Mr. Poole has to say about this page:

**THE CHIPMUNK (*Tamias Striatus*.)** The chipmunk or ground hackee is one of our commonest and best known animal neighbors. It is related to the squirrels and the woodchucks, and is a typical rodent or gnawer. Unlike the squirrels it lives almost entirely on the ground, although it does occasionally climb sloping trees after food or when off from its nest and pursued. One has been known, however, to climb a sixty-foot elm for seeds.



PLATE XVI. DRAWING AND OTHER STUDIES. FIRST AID TO THE INJURED. FROM PUEBLO, COLORADO.

It is very fond of taking a sun-bath, and often spends hours on a sunny day in Spring dozing in the sun near its hole. When observed it will sit perfectly still and upright, and if the intruder comes too near, will make a rapid dash for its burrow.

The burrow is quite deep and generally terminates in a nest and one or more store rooms. There is no dirt around the burrow, and it is usually concealed under a bunch of grass or shrubbery. When the chipmunk starts its nest it digs down from a false entrance and completes its nest, then burrows upward to come up in some secluded spot which it has selected beforehand. The original entrance is then closed.

The chipmunk has a pair of pouches in its cheeks which are capable of holding four shellbarks or acorns.

In late October the chipmunk commences to hibernate, and usually remains underground until late March, although it has been known to come out on warm days in February. The winter sleep is not continuous. It is broken at intervals to eat. For this reason the chipmunk stores away in a separate pocket in its nest a quantity of nuts, seeds, grain, etc., enough to last until the buds and fruit are in a condition to be eaten. As much as half a bushel of nuts and seeds have been taken from one burrow.

The young chipmunks are born from the first of May to late in July and are four to five in number.

A peculiar habit of the chipmunk's is its "singing" in the spring. It will sit near its nest and emit a chirping or chattering sound for minutes at a time.

**ILLUSTRATIVE DRAWING** in the middle and upper grades should be constantly improving. It is likely to improve if the motive for producing it is sufficiently vital and vigorous. Some unusually good work in illustration, Plate XVI, comes to us from Pueblo, Colorado, work undoubtedly inspired by that prince among men, the skilful Director of the Minnequa Hospital and efficient member of the School Board of Pueblo, Dr. R. W. Corwin.

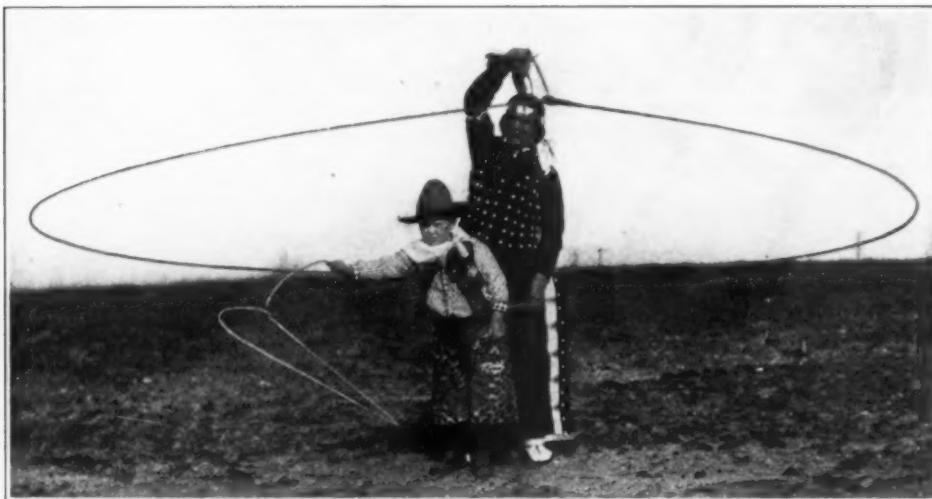


PLATE XVII. SPINNING THE LARIAT. FROM A PHOTOGRAPH BY HARRY BAUER.

OBJECT DRAWING should be constantly improving also. Children who make ill-shaped "ellipses" might be helped by seeing Plate XVII. Other children have trouble in making as good ellipses as their teachers! The photograph from which this Plate was made came to us from Mr. Harry Bauer, of Philadelphia. The name of the Indian spinning the lariat is Red Deer; the boy's name is Jack.

Some of our difficulties in object drawing arise through indefiniteness of aim. Plate XVIII ought to help in this particular. It is made from the original by Pedro J. Lemos of San Francisco, one of a series of plates illustrating lessons arranged for the employees of the Standard Oil Company. That Company has in their San Francisco office over 600 employees, 200 of whom are taking "Efficiency Courses" offered by the Company,—courses in mechanical drawing, salesmanship, office management, advertising, etc. Mr. Lemos has long been an advocate of the marriage of art to modern industry. The work Mr. Lemos and his brother are now doing for the Standard Oil Company is full of promise, and is yielding great satisfaction to all concerned.

Plate XIX shows model and object drawing in practice. The originals, in colored crayon, came to us from Flora B. Potter, of Johnstown, Pa. They were taken from books made by grammar school children, illustrating "Progress in Object Drawing." Mr. Davis redrew them for reproduction in black-and-white with as little change as possible. Children greatly enjoy the game of thinking a thing into a picture, or thinking a picture around the object before them.

Plate XX suggests possibilities. A sheet came to the office with the cubes drawn on one side of the paper, and the "application" drawn on the other, by George Nicastro, a Grade VI boy, somewhere. Place not given. Mr. Davis reproduced the two drawings side by side, omitting all the masonry lines in the walls of the building (which George had greatly enjoyed making, apparently) and adding the cornice at the top, which George never thought of. George had potted-plants in some of the windows and "No. 7" (with the N backwards) on the door. Mr. Davis saw fit to omit those minor details also. The idea is a good one,—principle and exemplification, side by side.



PLATE XVIII. SIX WAYS OF INTERPRETING A THING GRAPHICALLY. BY PEDRO J. LEMOS.

CONSTRUCTIVE WORK in the early spring, may be closely related to the activities of the season. An index to the birds and flowers is a good project. Plate XXI shows a typical example of work of this kind done by pupils in Chelsea, Mass., under the direction of Sadie M. Melzard. The end-papers are peg-printed, and the cover carries a block-printed design somewhat similar to that which adorns the match-strike, at the right.

A book of quotations is another good project. Not all children may be able to work that out so completely as did the children in Boulder, Colorado, under the direction of Emma M. Anderson, as shown in the lower part of Plate XXI. Read Miss Anderson's letter:

I am sending you a copy of a *Quotation Book* which I gave as a problem in the eighth grade. It has, I think proven the most interesting and valuable problem I have given in a long time and in a school where printing is a part of the manual course it would be a most valuable exercise.

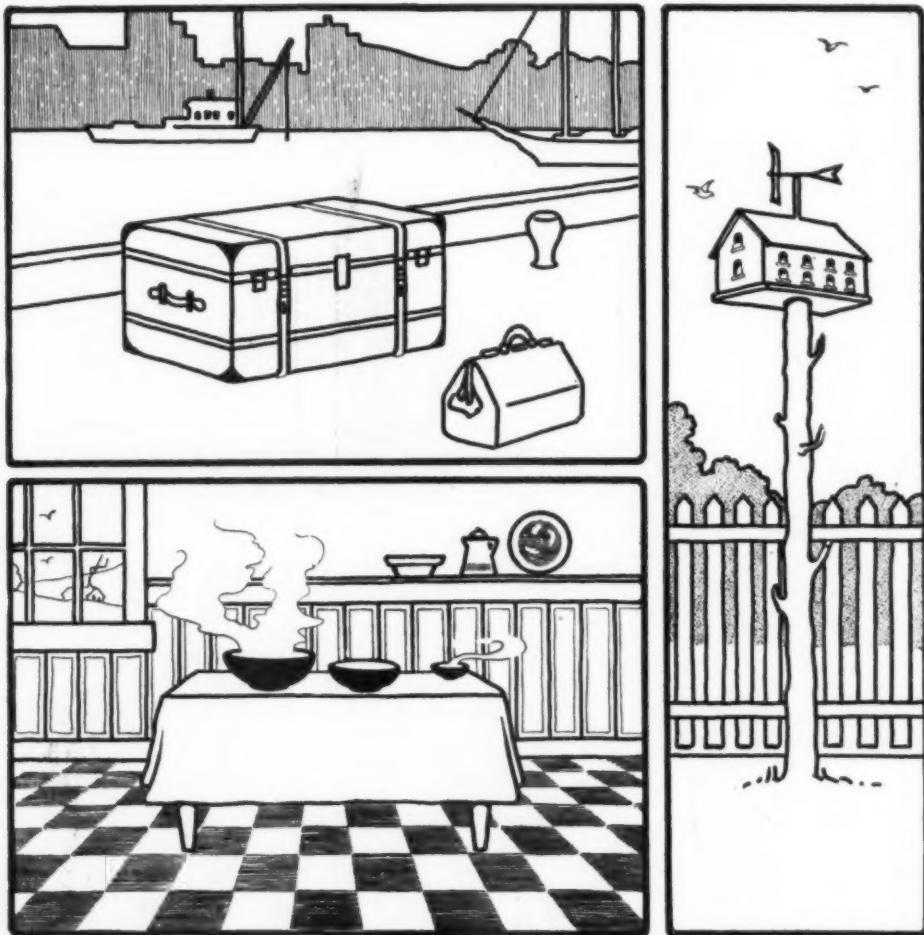


PLATE XIX. CHILDREN'S PICTORIAL DESIGNS, REDRAWN BY MR. DAVIS.

We have four eighth grades in Boulder. Each of the rooms elected a boy and a girl as a committee to assist the drawing supervisor to plan and compile a quotation book that would represent every member of the class. The pupils then searched for the choicest quotations they could find and submitted their selections to the committee for their room. The committee required all quotations to be dated so that in eliminating duplicates, choice could be given to the pupil who had been first to hand in the selection.

Two weeks after the first announcement in regard to the book, the committees from the four rooms met with the drawing supervisor. We checked up all the quotations and made a list of pupils who had duplicated and requested from them two new selections to be handed in within three days. If the first choice was again a duplicate, the second selection was chosen.

When the quotations were all in, the committee again met, arranged the names of pupils alphabetically (mixing them in from the different buildings) thus giving greater unity to the whole. Next the arrangement of the selections, the title page, the paper, cost, etc., were considered by the committee.

A local printer did the printing and furnished the stock for the inside of the book for ten cents each.

Each child then bound his book in hard covers and decorated the covers with a suitable design. There was not a single book spoiled in the making in any way and when all were completed and exhibited together, every pupil felt the uplift of having done something really worthy. We have never done anyt'ing of the sort that the boys and girls alike seemed to prize so highly.

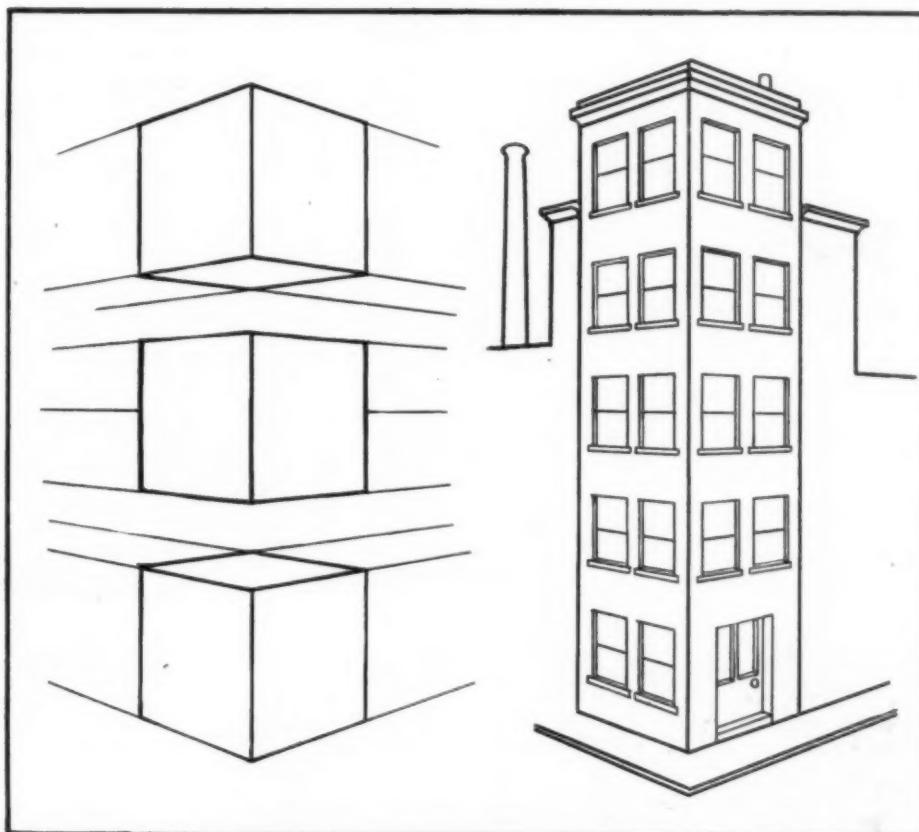


PLATE XX. THE CUBE AT VARIOUS LEVELS, WITH AN APPLICATION OF THE PRINCIPLE BY GEORGE NICASTRO.

HOUSEHOLD ARTS. Spring cleaning, refurnishing, and re-clothing suggests projects such as those shown in Plate XXII. Of these, Miss Clara E. G'lover, departmental teacher of drawing, writes as follows:

The illustrations show problems in home furnishing worked out by children in the fifth and seventh grades respectively.

*The Aim* in each case was to develop good taste in furnishing a modest home.

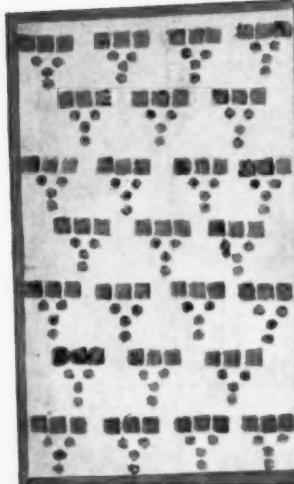
*The Problem* in Grade Five was to plan a color-scheme in dominant harmony, and design a rug and simple furnishing for a bedroom.

*The Method* of working out the problem follows:

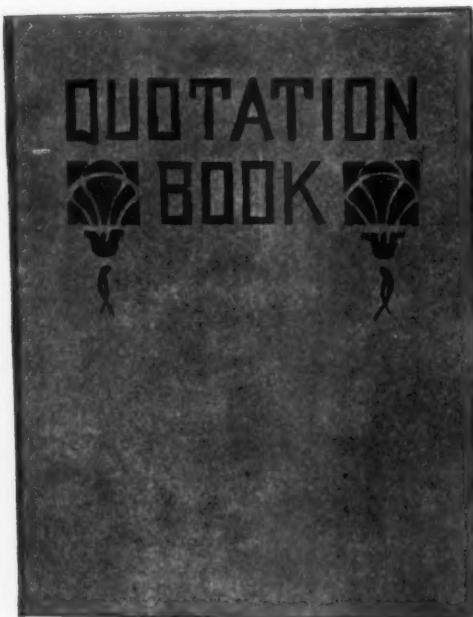
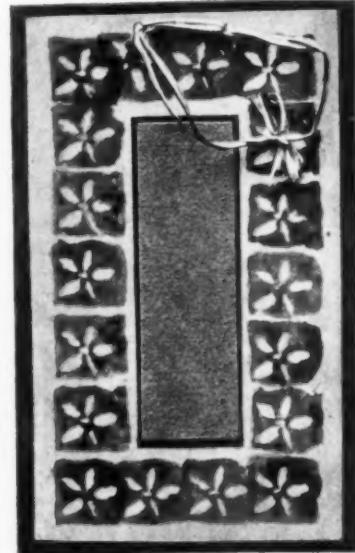
Six one-hour lessons were devoted to the work. Gray drawing-paper 9" x 12" was used. Colors were put in with crayons.

In the first lesson the children drew the window and baseboard from dictation. They then whitened the curtains with ordinary blackboard chalk. A wash of water was put over the chalk to keep it from being rubbed off.

In the second lesson we discussed the necessity for choosing and strictly adhering to some definite plan suitable to the pocketbook and certain fixed conditions one is so apt to find in rented apartments. We considered the adaptation of cool tones to sunny rooms and warm tones to darker ones. The children next matched samples of wood which had been previously stained by the manual training class, and applied the color to the woodwork represented on their papers. Each child made the woodwork the basis of the dominant harmony. We chose this method of procedure because most people who rent apartments find themselves obliged to solve the problem in this order.



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V  
W  
X  
Y  
Z



## JENNIE ALBERTSON

Little things are little things;  
But faithfulness to little things is something great.  
*St. Augustine.*

## OLE ANDERSON

Friendship is a plant of slow growth, and  
must undergo and withstand the shocks of ad-  
versity before it is qualified to the applausum.  
*Washington.*

## ISALENE BRUCKNER

A man without a purpose is like a ship without  
a rudder.  
Lowered for the port of No-where.  
*Carlyle.*

## LORETTA BURKE

I am not bound to win, but I am bound to  
be true, I am not bound to succeed, but I am  
bound to live up to what light I have.  
*Abraham Lincoln.*

## DEWEY BROUGH

Then on! and on! where duty leads,  
My course be onward still.  
*Heber.*

## HAROLD L. BASS

In doing what we ought, we deserve no  
praise, because it is our duty.  
*St. Augustine.*

PLATE XXI. PROJECTS IN PAPER AND CARD CONSTRUCTION, BY GRAMMAR SCHOOL PUPILS.

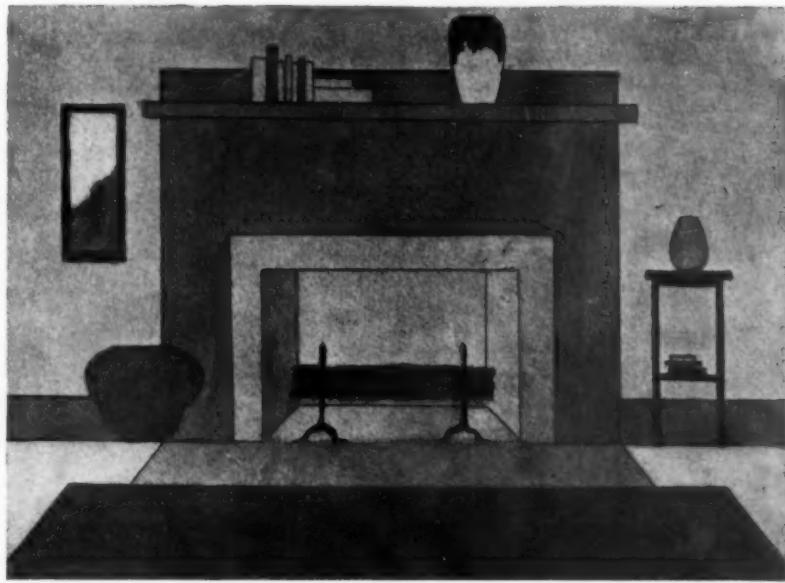
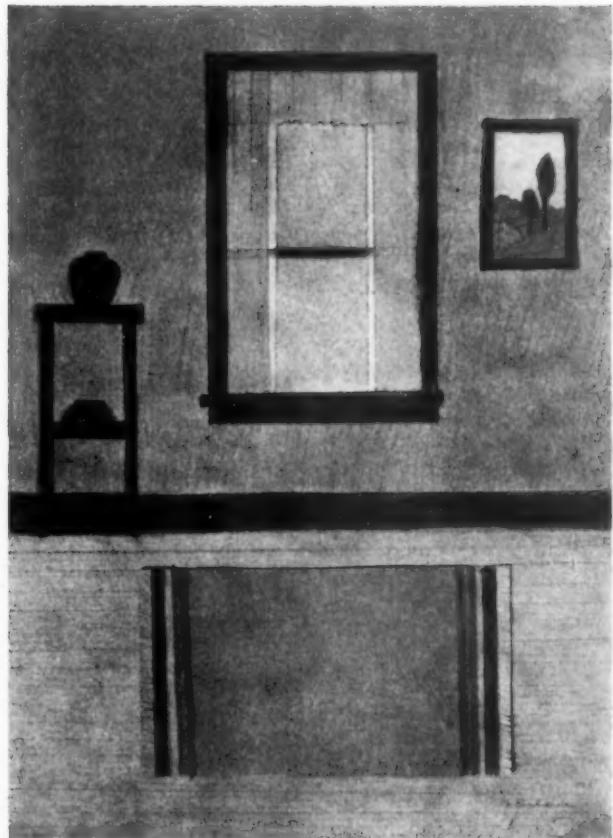


PLATE XXII. SUCCESSFUL SOLUTIONS OF THESE GOOD PROBLEMS, BY BOSTON CHILDREN.

We found we could best represent the dull wood tones by applying an even coat of dark gray with a soft lead pencil and then going over this with the colored crayon. The next step was to rub in the color with a tiny pad of drawing paper.

The floor was then ruled off horizontally into quarter-inch strips and an even coat of delicate gray was applied with the pencil and rubbed in with the pad. Lastly, the children were asked to collect samples of wall-paper having qualities of light or restfulness, warmth or coolness.

In the third lesson these samples were carefully studied and criticised, after which each child chose the paper best suited to the type of room he had planned. He then carefully matched the color and applied it to the walls with light vertical strokes of the crayon. It was found necessary in some cases to blind two or even three colors in order to strike the tone in the paper.

The walls were then rubbed firmly with a paper pad always in a vertical direction. A tint of the same color was applied to the inner curtains leaving only an eighth-inch of white curtain exposed.

It was found that the white chalk foundation gave just the quality of light needed to represent thin window draperies.

The fourth lesson was devoted to designing a simple table or bookcase which would fit into the wall space at the left. This was drawn in and colored to match the woodwork. Then we studied good examples of vase forms, after which we cut out several tiny ones from paper. Choosing the best one we placed it on the bookcase or table and traced around the form with a very sharp pencil so as not to lose any subtlety of line. This form was then filled in with the dominant color. A few books drawn on the shelves of bookcase or table made the room more homelike. A touch of pure color here and there among the books added a cheerful note.

In the fifth lesson a rug of good proportion was cut out and a simple border designed. To the body of the rug were applied alternate coats of gray and the dominant color, first vertically and then horizontally until the right value was attained. The surface was then firmly rubbed down. The border was drawn in with pencil and colored with crayon. The bright notes used in the books were repeated in the border. The rug was pasted to the floor and the paper was folded at the floor-line to make the section of the room seem more realistic to the children.

In the sixth lesson a picture was designed to relieve the bare wall space at the right and to balance the piece of furniture at the left. The frame was colored to match the woodwork. The picture was then pasted in position. Those children who had time drew sprays in the vase or represented landscapes seen through the window. With ruler and pencil we once more darkened the lines defining the woodwork.

The entire series of lessons proved of great interest to the children.

In the other home furnishing problem represented in Plate XXII the same steps were followed except that water-colors were used instead of crayons, and the children were asked to plan a complementary color scheme. The andirons, candlesticks, vases, furniture and tiling or brickwork of the fireplace were all designed by the pupils. Great originality was shown, for instance, one child placed an afternoon-tea-set on a table beside the fireplace, while another designed a telephone stand for the same place. Four ninety-minute periods were used.

*The Problem* in Grade VII was to select an appropriate street costume and apply a complementary color harmony to it.

*Method.* Two ninety-minute periods were devoted to the problem. The children were requested to collect pictures of street costumes. The first lesson was largely given over to the discussion of becomingness of line and color to different types of figure and complexion. Each child submitted his choice for the teacher's approval and planned the color scheme. Water colors were used in matching samples of materials for the body of the dress and its trimmings.

In the second lesson the colors were applied directly to the pictures which were then cut out and mounted with samples of the fabrics on white drawing paper.

**DECORATIVE ART.** The school paper furnishes the conditions for developing skill in adjusting pen-drawn illustrations and ornament to type. Plate XXIII shows three designs for use with Roman type. The border was drawn by Mr. F. W. Gowdy, a professional designer for Ginn & Company, Boston. The two designs inside it were drawn for use in a High School Annual by pupils under the direction of Bernice Oehler, Madison, Wisconsin. Such designs should "keep their place" on the page of type that is, they should not look too black, nor too light as compared with the gray tone the type matter creates. A school paper is one of the best of school projects. It vitalizes a half dozen school subjects, and wakes up many a somnolent-headed pupil.



PLATE XXIII. A LAUREL BORDER BY A PROFESSIONAL, AND TWO DESIGNS BY AMATEURS.

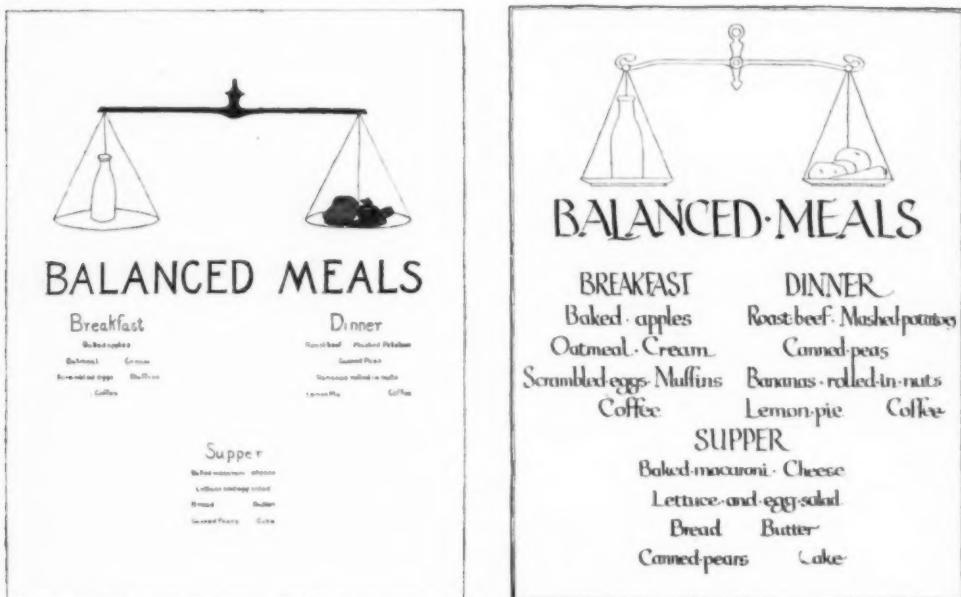


PLATE XXIV. A POSTER BY A "DOMESTIC SCIENCE" PUPIL, REVISED BY JAMES HALL.

POSTERS are good problems also. Plate XXIV shows one made by a pupil in a Domestic Science class, advertising balanced rations. The emphasis is in the wrong place—on the balance rather than on the rations. Mr. Hall's revision of it is an improvement, no only in the design of the thing but in the lettering.

ILLUSTRATION. The designs shown in Plate XXV are not posters, although the originals were poster size. They show the results of instruction in illustration, in the West High School, Minneapolis, Miss Mary Willard, special teacher of drawing. Drawing and text are well related, and the drawing itself is highly creditable to amateurs. Such projects involve object drawing, figure drawing, composition, lettering, coloring, and are especially to be commended for freehand classes in high schools.

CONSTRUCTION. Plate XXVI. A box kite is a good March project. Here is an illustrated article by Lawrence H. Bailey, a "Tech boy," Boston, entitled

#### KITES THAT WILL FLY

The Editor, upon the request of several of the readers of *THE SCHOOL ARTS MAGAZINE*, has asked me to tell how to make kites that will fly. To fly well a kite usually has to be large. Small kites can never be flown successfully in a "gusty" breeze, while large kites are unaffected by any ordinary inequalities in the wind and often will fly for several days and nights in succession without any attention whatever.

One of the simplest and most graceful fliers is the ordinary tailless bow kite. The accompanying drawing shows most of the details of construction. The materials used are "percaleine" or "cambrie," "picture-wire, and any strong, straight-grained wood that is not brittle. Make the cloth cover first and fit the spine and bow to it. This insures a good fit. The harness to which the kite-line is attached, is fastened to the loop of wire shown in the detail of the joint. This loop protrudes through a buttonhole in the cover, and is made of stiff iron wire, as are the various other hooks and rings. The short piece of the harness is equal to half the width of the kite, and the long piece is a little longer than one of the long edges of the kite. The amount of curvature needed in the bow depends upon the wind. If the breeze is gentle the distance from the bow to the bow-string should be about seven inches. This should be increased to nine or ten for a strong wind. The kite shown will easily carry a thousand feet of line in an ordinary wind. It can readily be "taken down" and rolled into a small bundle.



PLATE XXV. FOUR ILLUSTRATIONS IN COLOR BY HIGH SCHOOL PUPILS,  
MINNEAPOLIS, WHERE MISS ROBERTS IS SUPERVISOR OF ART INSTRUCTION.

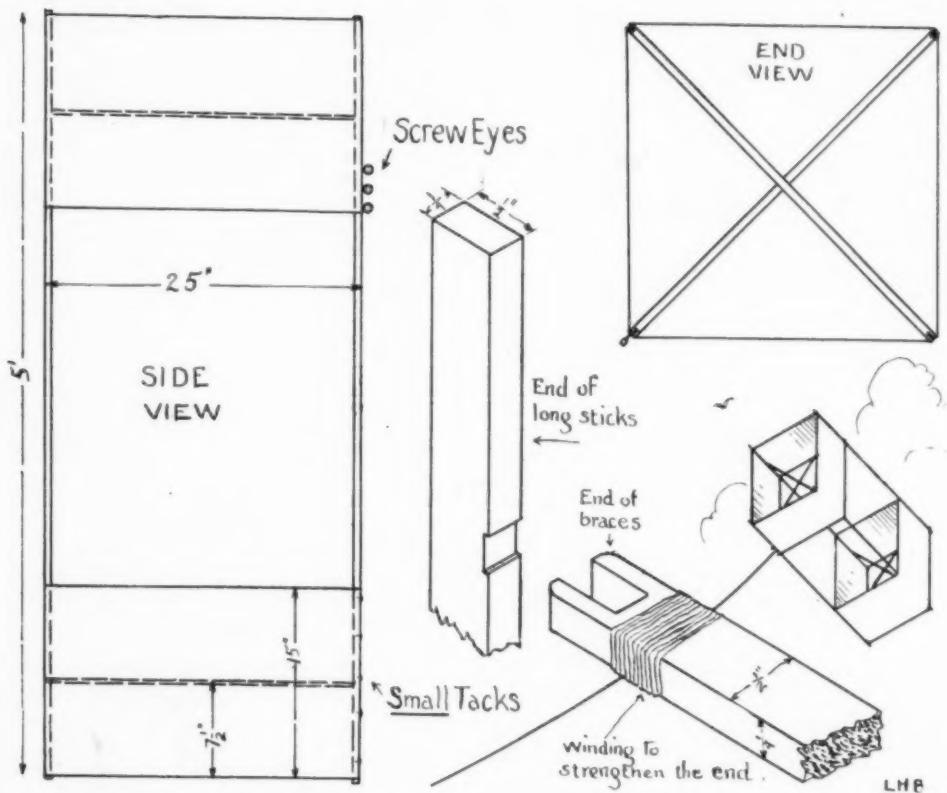


PLATE XXVI. DATA TO HELP IN BUILDING A BOX KITE THAT WILL FLY WELL.

A more business-like kite is the box kite. It flies more steadily and has a greater lifting power and can be used to support banners, lanterns, a camera, instruments, etc. The diagram shows the necessary details. As before make the cloth cells first and fit the sticks to them. A more complicated harness than that shown is often used, but I have found the very simple type shown to be satisfactory in every way. If the wind is an ordinary kite breeze use the middle screw eye. If rather light, use the lower one, and if strong the upper. A kite of the size shown will carry about sixteen hundred feet of line under ordinary conditions. Like the other it is readily collapsible.

Another good problem is the making of a basket of some kind. Plate XXVII shows an oval basket, in the making and in use, by Miss Clara D. Barnhisel, Mt. Hermon, Calif. Here is the account of it:

#### AN OVAL BASKET THAT DOES NOT WARP

The materials required are  $\frac{3}{4}$  pound of No. 2 reed and 12 feet of No. 4 reed.

Cut 16 spokes of No. 2 reed 36" long. Weave the center as for a round base, using the 16 spoke "checker" start which is much flatter than the overlapping 16 spoke base. After binding the spokes together in the center with three rows of parallel weaving, separate them into pairs and weave 16 rows of single or "under and one over one" weaving, using these double spokes. This is a basket with an even number of spokes, so great care must be taken to "skip" evenly; there should be a regular spiral on the wrong side of the basket.

Cut 32 spokes of No. 2 reed 18" long. Sharpen one end of each with a slanting cut on one side. Insert one spoke each side of the spokes already in use forcing them into the weaving evenly and in such a way that you have groups of four, each group made up of one short spoke, two long ones and one short one. Again separate the spokes into pairs. Weave one row of triple weaving, taking the hindmost weaver *over* the two weavers to the right. Weave one row of triple weaving, taking the hindmost weaver *under* the two weavers to the right. This will give a V effect in the weave.

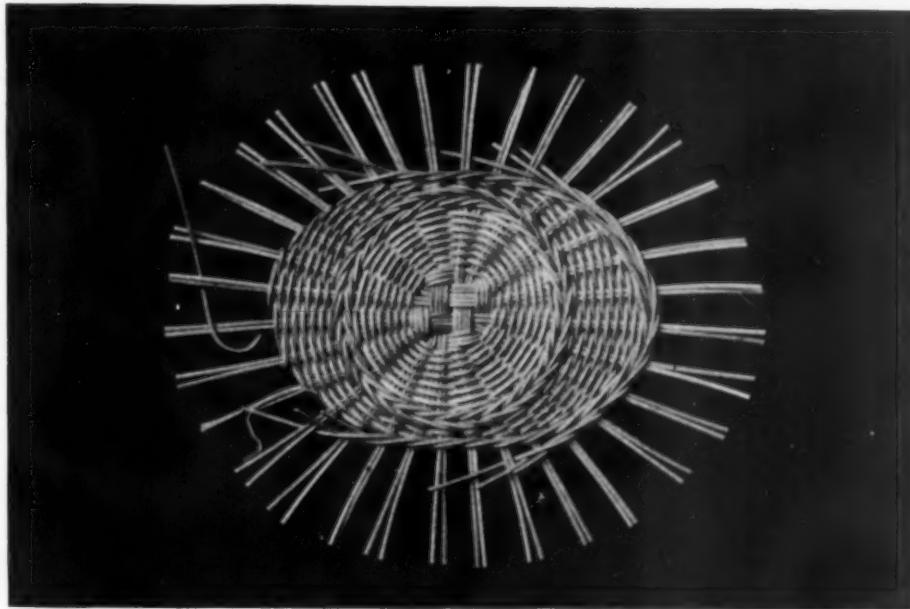


PLATE XXVII. AN OVAL BASKET THAT DOES NOT WARP.

Divide the base in halves, making the dividing line fall horizontally between two of the groups of four reed used in the start (see illustration). Begin at the middle on the left and weave half way around; turn and weave back to the pair of spokes next to the starting point.

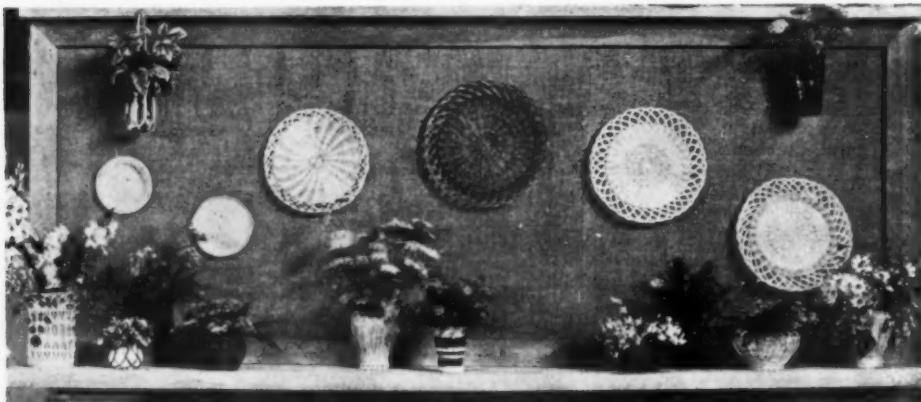


PLATE XXVIII. BEAUTIFUL BASKETS BY NORMAL PEOPLE (ABOVE), AND (BELOW) BY DEAF PEOPLE.

Continue weaving back and forth, omitting one pair of spokes each time. Weave the other half of the base in the same way. Be careful to keep the spokes straight and the same distance apart. To complete the oval base weave two rows of triple weaving as described above.

Turn the spokes up for the sides, bending them at right angles to the base and holding them in place with three rows of triple weaving. Begin to flare the sides very slightly and weave 18 rows of single weaving. Be careful to keep an even spiral on the wrong side of the work.

Cut 64 spokes 16" long. Sharpen as before and insert one each side of each pair of spokes. Separate the spokes into pairs and weave one row of triple weaving, taking the hindmost weaver *over* the two weavers to the right. Force the weavers down between the spokes for this will help to make the basket flare. Weave one row of triple weaving, taking the hindmost weaver *under* the two weavers to the right. Flare the sides sharply at this point. Add 45 rows of single weaving, spacing the spokes evenly and flaring the sides regularly. Add 2 rows of triple weaving, forming a V effect as in the base.

The border is made of the ends of the double spokes. Working from left to right, first carry each pair of spokes over two pairs to the right, leaving the ends on the inside of the basket. Next, take these ends over two pairs of spokes through the loop just formed and leave the ends on the outside of the basket. Now take these ends over two double spokes, placing them beneath and parallel to the first loop of the border.

Cut four No. 4 reeds 35" long and insert them for a handle as shown in the illustration, pushing them through the triple weave and into the base. Weave back and forth to form the lower part of the handle, and wrap the four reeds to form the loop. Bend the sides of the basket and the handle at the desired angle.

The basket shown is intended as a holder for sweet peas, or Cecil Brenner roses, so was dyed a dull pinkish gray, about the color of a mouse, and was finished with one coat of thin white shellac to give a dull satiny luster to harmonize with the sheen of the flower petals.



PLATE XXIX. EXCELLENT WOODWORK. BY STUDENTS UNDER THE DIRECTION OF WILLIAM NOYES.

Other examples of basketry are shown in Plate XXVIII. The upper part of the plate is from a photograph made at the annual exhibition of the Chautauqua School of Arts and Crafts, Chautauqua, N. Y., Henry Turner Bailey, Director. This beautiful work was done by students under the direction of Miss Anna J. Lamphier. Miss Lamphier teaches also in the State Normal School, North Adams, Mass. The lower part of the plate shows work by students in the School for the Deaf, Rochester, N. Y., Miss Eva R. Miller, Instructor.

**FURNITURE.** Plate XXIX shows a roll top desk, a swivel chair, and a typewriter table made by students under the direction of William Noyes, Teachers College, Columbia University, New York. No better work is done anywhere than under the instruction of Mr. Noyes. It is excellent both in design and in workmanship. Incidentally, a footstool, a waste basket and some framed pictures, also the work of Mr. Noyes' students appear in the plate. The photograph for this plate was made by Jessie Tarbox Beals, 71 West 23d St., New York City, a person of great skill in work of this sort.



PLATE XXX. PRETTY AND PRACTICAL PATTERNS. BY MAY MANTON.

COSTUME DESIGN. The second instalment of May Manton patterns appears here-with as Plates XXIX and XXX.<sup>4</sup>

- 8754 Girl's Dress, 8 to 14 years. With or without yoke on skirt.
- 8920 One Piece Dress for Misses and Small Women, 16 and 18 years.
- 8876 Child's Dress. 1, 2, 4 and 6 years.
- 8750 Plaited Skirt for Misses and Small Women, 16 and 18 years. With or without yoke and suspenders.
- 8782 Blouse with Tucked Fronts, 34 to 42 bust. With long or three-quarter sleeves.
- 8924 Child's Dress, 4 to 8 years.
- 8765 Envelope Chemise for Misses and Small Women, 16 and 18 years.
- 8901 Empire Combination Under Garment, Small 34 to 36, Medium 38 or 40, Large 42 or 44 bust. With envelope drawers or in chemise style.
- 8894 Dressing Jacket, 34 to 44 bust. Three-quarter or long sleeves.
- 8620 Five-Gored Petticoat, 24 to 34 waist. With gathered or circular flounce, with inverted plait or plain back.
- 8878 House Gown, 36 to 46 bust. With high or V-shaped neck.

<sup>4</sup>Any of these patterns will be mailed to any address by the Pattern Department, School Arts Publishing Company, 120 Boylston Street, Boston, Mass.



PLATE XXXI. EXCELLENT WOOD WORK. BY STUDENTS UNDER THE DIRECTION OF WILLIAM NOYES.

8784 Surplice Bodice, 34 to 42 bust. With or without laced darts in lining that are adapted to maternity wear.

8785 Straight Skirt, 26 or 28, 30 or 32, 34 or 36 waist.

8873 Straight Bodice with or without Trimming, 34 to 42 bust.

8574 Straight Gathered Skirt, 24 to 32 waist. To be arranged over girdle and high or natural waist line, or joined to yoke with high waist line.

8803 Evening Bodice for Misses and Small Women, 16 and 18 years.

8884 Straight Gathered Skirt for Misses and Small women, 16 and 18 years.

8744 Fancy Bodice with Sash, 34 to 42 bust. With round or high neck, elbow or long sleeves.

8746 Tunic Skirt, 24 to 32 waist.

8903 Girl's Dress, 8 to 14 years.

8869 Middy Blouse for Misses and Small Women, 16 and 18 years.

8750 Plaited Skirt for Misses and Small Women, 16 and 18 years. With or without yoke and suspenders.

8779 Tucked Blouse, 34 to 40 bust. With high or open neck.

8686 Sectional Skirt, 24 to 30 waist. Consisting of circular sections that can be made in two or three pieces each.

8806 Plain Blouse, 36 to 46 bust. With or without shoulder straps.

8816 Skirt with Yoke, 24 to 32 waist.

8853 Boy's Suit, 4 to 10 years.

## Outlines To Help In Teaching

*To discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching diligently for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports, and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.*

*This month, we are reprinting three outlines of widely diverse character.*

### (I) COURSE OF STUDY FOR THE CONTINUATION SCHOOLS OF PENNSYLVANIA.

*Prepared by Millard B. King, Director of Industrial Education, Dept. of Public Instruction.*

The time devoted to work in the continuation school will be divided insuch a way that forty per cent of it will be given to academic subjects, thus continuating the general education of the child; thirty per cent of the fixed vocational subjects which are those common to the various industries; and the remaining thirty per cent to the variable vocational subjects; the character of which depends entirely upon the industries of the local community.

The academic subjects shall consist of:

(a) English—letter writing—spelling of trace names—reading of semi-technical trade articles—writing of compositions on vocational subjects.

(b) Industrial geography—sources and distribution of raw materials,—manufacture, transportation and sale of the finished products.

(c) Hygiene for the worker—personal hygiene—community hygiene—safety first.

(d) Civics—relation of employer to employee—local government—State and National government.

#### VARIABLE VOCATIONAL SUBJECTS

(a) Study of the machines and the processes at which the pupils are employed during the day. This is to be decided by the local community.

### (II) DRAWING OUTLINE FROM BULLETIN NO. 281, U. S. DEPT. OF AGRICULTURE.

*Prepared by C. H. Lane and F. E. Heald.*

For March and April use such sketching material as seedlings, bursting buds, a sugar camp, or some utensils. Draw tools used in grafting and pruning. Make diagrams for cold frame, trap nest, brood nest, or incubator. Have pupils draw those things they are about

to use in club work, or prepare careful drawings for booklet. Illustrate methods of transplanting small plants and fruit trees. Make working drawings of bird houses, garden markers, and other equipment to be constructed now or soon. Use actual club-work material.

### (III) FINE ARTS OUTLINE AS GIVEN IN "THE CURRICULUM OF THE HORACE MANN SCHOOL."

*Published by Teachers College, Columbia University*

#### FIRST GRADE

Rhythm and color difference of hue, being art instincts which are unquestionably developed early in child life, are the art principles

upon which most of the First Grade work is based, and the fact is developed that to make things show some must be dark and some light.

In repeating single units to form groups some child is certain to emphasize one unit of the group, leading quite naturally from the principle of rhythm to subordination, which is the plan of both home and school life, and from which the subject matter of this grade is taken. Rhythmic borders are made for clay bowls by arranging seeds on the clay and pressing them in. When dry, a pattern remains in intaglio. These arrangements may be further developed by making seed forms with simple brush strokes on paper, from which more elaborate things, such as flowers, animals, and people in action, are developed and used in illustrations for reading books. Designs are also made for these books from little forms that the children cut from colored paper and arrange in rhythmic patterns. Again, on the first of May, baskets are cut and pasted on a cover, and these are filled with flowers of the children's own choice and cutting. Another rhythmic pattern is a wallpaper for a room that the children fit out.

The simpler brush stroke objects are enlarged as the power grows to make larger objects in outline and wash drawings. The pumpkin seed becomes a pumpkin, and at Halloween a group of Jack-o'-lanterns is made from cut paper. In the difference between a jolly and a sober Jack-o'-lantern comes the first lesson in facial expression. The orange family will be cut from colored paper and arranged on plates cut by the children. Later, it will be followed to its native land and painted growing on the branch. The Christmas trees used in designs for Christmas cards will be made to grow in groups on their native heath of snow. "Raggylug" the "Country and City Mouse," squirrels, and other animals, are carried through a succession of antics to a final class composition in cut paper for the art frame of this grade.

The imitative faculty, another instinct strongly developed in little children, is allowed full sway in the representation of realistic forms. Form being of a most symbolic character in the expression of a first grade child, the teacher often paints with the children in these exercises and the originality of the child naturally asserts itself, producing some delightful variations of the original subject.

In order to meet the childish love for coloring

pictures, hectographed copies of good and appropriate subjects are sometimes given to the children at holiday seasons, such as a holly branch at Christmas time, or a butterfly for Easter.

The materials most used are water colors, clay, and colored crayons.

#### SECOND GRADE

In the Second Grade, the problems are of much the same character as in the First Grade, differing more in subject matter and in variety of shapes and arrangement than in art principles. Color is emphasized here, as in the earlier grade. Shepherd life, Indian life, early days in Manhattan, and the industries these subjects include, as well as conditions immediately surrounding the children, form the source of subject matter.

The rhythmic borders are arrangements of objects chosen by the child (animals made by brush strokes, or objects cut from colored paper) and used for patterns on the books they make, or for portfolios for school work, and Christmas cards. Garden-making is used in the spring as a subject for a portfolio cover. Each child cuts from colored paper the particular kinds of flowers desired for his garden, and pastes them on the dark brown cover as he would plant them in the newly turned earth. The result of this is most satisfactory.

In the fall, apple and pear shapes are studied on the branch, and the drawing is used as a pattern for a tile made in the industrial art work. Later, the pears and apples found in city groceries are painted, and also cut from colored paper and arranged in a basket of the child's design and decoration, at Thanksgiving time.

One division of this grade makes a frieze of cut paper for the classroom wall, representing an Indian village, while the other division makes a pueblo for the classroom frame. Other subjects studied this year are the following: a straight line rug pattern for the weaving; a snowman in a winter landscape; the difference between sunny and gray days; trees in summer and autumn; and animals belonging to shepherd life.

Some holiday subjects are a turkey painted at Thanksgiving time; Denslow's "Santa Claus," at the Christmas season; and, for Easter, Okio's "Family of Chickens."



RATS. Preliminary studies for "Bishop Hatto" illustrations. By John La Farge.  
(Half-tone plate)

THIRD GRADE

In the Third Grade the subject matter is expressed with more art values. A beginning is made in calling the various means of expression by their names. Definite problems are given in the choice of line arrangements, in two or three values of dark-and-light, and in a rounding-up of elementary color combinations. Paper cutting is here exchanged for outline drawing, and only used as a means of procuring an outline in repeating patterns. Water color is most used, and colored crayon and charcoal as needed.

Emphasis is put upon the child's own experience. The rhythmic patterns are the child's choice in subject, design, and arrangement. A centered pattern is made for a tile to be executed in blue and white underglaze in the industrial art class, using a unit which represents the thing the child liked best during the summer vacation. A border pattern is made for the cover of a book of poems. Dutch life and masterpieces are studied in connection with the history and customs of Holland and early New York.

Children in action are a special study in the Third Grade. Brush-stroke girls and boys sliding and skating are painted during the winter season in either local or Dutch landscapes, in bright, gray, or stormy weather; likewise the actions of the Fire Department are represented in relation to the study of New York City. The brush-stroke people are later enlarged to drawings in outline or colored wash, either from schoolmates or from models. Flowers both wild and cultivated are painted in connection with nature-study. The cow in a spring landscape illustrates the source of the pure milk supply.

At Christmas time these children write a Christmas verse for their parents, in their best handwriting, for which they make a cover decorated with Christmas trees. The Easter lesson is a lily painted from a subject, or a hectographed model filled in with color.

FOURTH GRADE

The children of this grade show a marked desire and ability for a more grown-up point of view, and this is made a turning point in elementary art. Emphasis is put upon the child's doing well what he desires to express,

and learning the means good artists have used. Much more time is taken to develop some of the problems, which are made definite ones in line spacing, of rhythm and subordination; dark-and-light massing of two or three values, and the effect of tone; color, the theory and color differences of hue, dark-and-light, and intensity. These are worked out as the application demands their use, and the response of the grade to this method is most encouraging.

One problem is a design for a plate, with both center and border, the kind of pattern and the unit used being the child's choice and carefully adapted to the spaces already prepared in the plate each child has made. In connection with this a trip is taken to the Metropolitan Museum to see the plates there, and collections of Persian, Spanish, Italian, Japanese, and modern plates in other museums are studied from photographs. Another interesting industrial problem is a rug pattern made for weaving, in which the choice of spaces and colors is worked out as an art problem.

Vegetables from the garden planted in the spring are subjects of study in line spacing and color, while water-color drawings are made at Christmas and Easter of the flowers in season. Printing is taken up in connection with a cover for a magazine produced by the children; New York streets are studied in comparison with country roads; and a lecture on the Parthenon, given by the head of the Fine Arts Department at Teachers College in connection with the study of Greek art and history, is an event in the year's work.

FIFTH GRADE

The principal problems of this grade are designs for useful articles which will be materialized in industrial art work. Rhythm and subordination of line are reviewed and applied in a design for a vase shape. Symmetrical spacing is studied in a centered design for a square mosaic, to be carried out in paper of three values and of three or four hues. The best of these designs are chosen to be made in the industrial art class of pottery and used to decorate the roof school, being a weather proof material. The same design is re-adapted to an oblong rug border pattern carried out in colored crayon upon toned paper. The color problem being, tone in three hues, four values,



MR Ellsworth Woodward's  
recent sketches in Italy  
will be exhibited at Newcomb  
Art gallery. Sixth and Camp sts.  
You are cordially invited to be present at the opening  
Saturday, December the seventh, one to five o'clock.



MR. ELLSWORTH WOODWARD CORDIALLY INVITES YOU TO ATTEND AN EXHIBITION OF HIS PAINTINGS MADE DURING THE PAST SUMMER IN MEXICO. GIVEN AT NEWCOMB ART GALLERY SATURDAY DECEMBER THIRD, FROM ONE TO FIVE O'CLOCK.



From three invitation cards designed and drawn by Ellsworth Woodward, Newcomb College, New Orleans, La.

(Line plate)

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## OUTLINES TO HELP IN TEACHING

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and the developed necessity of a difference in intensity.

Our museums, with their good illustrations in pottery, rugs, and mosaics, and a trip to St. John's Cathedral to see mosaics, are points in the study of New York City; while the mosaics of St. Mark's in Venice, the Taj Mahal in India, Ravenna, Siena, Rome, and Florence, are studied in comparison. Venice is studied by means of photographs and lantern slides in its connection with the Orient and the resulting influence upon the art of Europe, and the great Gothic cathedrals and their sculptures, in connection with mediaeval history. In connection with nature-study, birds form a subject of special attention, first as to line harmony, and later in dark-and-light, and color composition. These drawings are made entirely with the brush. Brush drawings in color are also made of flowers in season.

### SIXTH GRADE

The Sixth Grade, which is the last year of the first half of a child's school life, is made a rounding-up place for art principles from an elementary point of view. The principles of good line spacing, dark-and-light massing, and five differences in hue, dark-and-light, and intense coloring, are brought into the problems of the year.

The keynote of the historical study in this grade being modern, the art follows this lead in the selection of subject matter. In connection with the study of New York City, some of the principal works of art of this city are taken up, also certain phases of art in the colonial period, and some of the great examples of the Renaissance are used as a background for

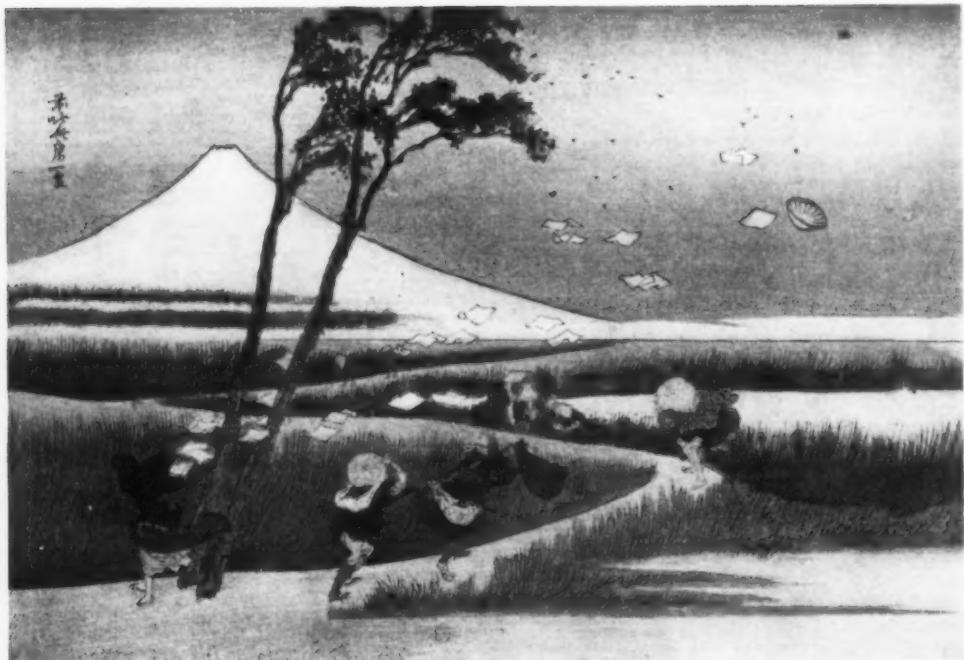
modern art. Fine opportunity for study of perspective, as shown in houses in different positions, is found in the drawing and comparison of New York streets and those of mediaeval and country towns. These are carried into dark-and-light, and color. The perspective of the circle also comes in the study of certain flowers seen full front, three-quarters, and side view; in the poinsettia at Christmas time, and in the lily at Easter.

A substantial portfolio for school papers is a favorite problem in construction. The children make designs for their own stenciled end papers, and, for the cover, a coat-of-arms of symbols whose meanings lie close to their own interests. Lettering is taken up in initials designed for the covers of their art portfolios, and the boys also use these on paper weights cast in their industrial art work. Lettering is also used in making posters. Figure drawing in sketches of schoolmates, colonial figures, and copies of good models, is done by this grade. Designs are made for clock cases, which are worked out in the industrial art class by the boys, who also frame one of their best sketches for the year; while the girls design patterns for a desk-pad and penwiper embroidered in their domestic art work.

The geographical study of Egypt is supplemented with the colored illustrations of that country by Jules Guérin, and a lecture on the art of Egypt is given by the head of the Fine Arts Department of Teachers College. Collections of good Coptic, Gothic, and modern designs are made and given to these children to study as illustrations of the ways in which others have successfully solved their own problems.

*When all such deductions are made, education is at least a form of will-worship not of cowardly fact worship; it deals with a department that we can control.*

G. K. CHESTERTON



WIND—(1) From a Japanese print. (2) From a photograph of Sand Dunes, coast of Virginia, by H. C. Mann, Norfolk, Va.

(Half-tone plate)

## Books to Help in Teaching

*The poor little private schools, in their old world, sentimental, feudal style, used to stick up a notice "For the Sons of Gentlemen only." If the public schools stuck up a notice it ought to be inscribed, "For the Fathers of Gentlemen only." In two generations they can do the trick.*

G. K. CHESTERTON.

### On Greek Art

\*Joseph Pennell's *Pictures of the Land of Temples*, a fascinating new book, consisting of forty halftone reproductions from crayon drawings showing the principal temples, theaters, and other famous structures of the Greek world as they now appear, *in place*. Mr. Pennell says: "What impressed me most was the great feeling of the Greeks for site in placing their temples and shrines in the landscape—so that they not only became a part of it, but it leads up to them. And though the same architectural forms were used, each temple was so placed that it told from afar by sea or land, a goal for pilgrims—a shrine for worshippers to draw near to—yet each had a character of its own—always the same, yet ever differing. I know, I am sorry to say, little of proportion, of scale, of heights, of lengths, but what I saw, with my own eyes, was the way these monuments were part of the country—never stuck about anyhow—always composed—always different—and they were built with grand ideas of composition, impressiveness, and arrangement."

This book sets forth with surprising truth and distinction what we have left of Greek art in the large.

Greek Art in the small, in its exquisite detail is to be seen in the vases, especially those produced between 475 and 430 B. C. These vases are now scattered throughout the museums of the world; but they may be studied in detail in two scholarly volumes, by Dr. Arthur Fairbanks, Director of the Museum of Fine Arts, Boston, entitled *Athenian Lekythoi*. More than seventy-five fine plates reproduce the more important designs. They furnish matchless examples of figure drawing in outline, with occasionally the addition of a flat tone.

\*Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company.

### On European Painting

\**Great Schools of Painting* by Winifred Turner is in every way a "First Book" of European Art as its sub-title announces, and is delightfully adapted in style and method to the enjoyment of juvenile readers. The writer has a charm and fluency which reminds one of Mrs. Jameson whose *Early Italian Painters* was the first attempt to popularize art in the mid-nineteenth century. The book deals with the three great subjects of Italian, Northern and Spanish Art. One chapter devoted to the pictured stories of various saints is likely to be particularly helpful in school work. It is a bit regrettable from the standpoint of American readers, that the majority of pictures described, as well as more than half the illustrations, are from the National Gallery in London. The typographical work and the plates are very satisfactory.

### On Woodwork

\**Woodwork for Little Folks* is the title of an admirable book by Frank H. Pierce, Instructor in Normal Manual Training, Pratt Institute. It is larger than a big geography and consists of twenty-eight plates giving full-sized drawings for the making from thin wood of things children like—interesting toys of various kinds—all shown in an ingenious frontispiece.

### On Primary Art

*Part Three, "Industrial Art Text Books*, by Bonnie E. Snow and Hugo B. Froehlich, illustrated by George W. Koch, has just come from the presses of The Prang Company. To say that it not only maintains the quality of the earlier books, but is even more charming, is a sufficient word to the wise. Such effective stick-printing, and such charming paper dolls never appeared before in the child's world. The Domestic Art work in this number is captivating.



DOVES. Drawings from life. By Bess Bruce Cleaveland.  
(Half-tone plate)

## Editorial Comment and News\*

**ALL 'ROUND ART EDUCATION**  
**E**VERY teacher of drawing should be, primarily, a showman. That oft quoted statement originated with Dr. Denman W. Ross, of Harvard University. The drawing teacher should be not only a showman but an interpreter, "exhibiting works of art and explaining them to those who can see them and judge for themselves whether the explanation is satisfactory or not. Principles can be defined in terms of language, but they require illustration. No definition of principles without illustration is of any use." Dr. Ross is not alone in this belief. Dr. William T. Harris used to say, "Taste grows through guided practice. One must see works of art, and by analysis and comparison discover those principles which determine success or failure." Dr. Paul H. Hanus, of Harvard University, said recently, "A knowledge of principles will help one to appreciate the ingenuity of the artist, but only familiarity with beautiful things will develop love of the beautiful."

In an Editorial in **THE SCHOOL ARTS MAGAZINE**, September, 1912, teachers of drawing were encouraged to make a "show" of their own, to use in teaching. The Editor described his own collection of illustrative material and set forth the advantages of having such a collection. One result of that Editorial is recorded in the following letter:

WILMINGTON, DELAWARE.

March 1st, 1913

MY DEAR MR. BAILEY:

I am sending in this letter an account of some results attained by our Department of Manual

Arts through the direct inspiration received in an editorial you wrote for the September number of **THE SCHOOL ARTS MAGAZINE** in 1912. I consider the suggestions you made at that time the most valuable ones that have ever been published in the magazine. I wish every teacher in the country might realize how helpful and how necessary it is to have close at hand a wealth of reference material.

Some of the suggestions which you published were worked out in Wilmington as follows:

After reading your editorial I began first to collect from each of the schools in the city, examples of the best work in all mediums. The drawings I classified and arranged in groups according to subjects such as, illustration, lettering, mechanical drawing, object drawing, plant drawing, animal drawing, and the like. The constructive work I classified in order of difficulty—paper folding, cutting and weaving, raffia work, cardboard construction, woodwork, stenciling, metal work, etc.

In a few weeks this material accumulated so rapidly, that it became evident that some place would need to be provided to accommodate it. The office had become overrun with drawings, models, patterns, blueprints and pictures. My next thought was, of course, a "cabinet."

I made a rough pencil draft of a cabinet which to me seemed both spacious and substantial, took it to the drawing room at the high school and one of the boys made a large blueprint from a careful working drawing. With this in hand and your editorial in mind, I made a visit at the home of one member of the board and outlined my plan, the result being that the board appropriated \$75 and gave the school carpenter an order to build an oak cabinet like the design.

The cabinet now stands at the end of the office and contains nearly three thousand examples of the best reference material I have been able to secure.<sup>1</sup> In addition to the work of the

\*ERRATA. Page 512—Second line should read "Plates xxx and xxxi." Page 513—Legend under cut should read "Plate xxxi. Pretty and Practical Patterns. By May Manton."

<sup>1</sup>Strangely enough a drawing of this cabinet appeared in **THE SCHOOL ARTS MAGAZINE** in the April number, 1915, p. 539.

## S: CUTHBERT



**Saint Oswald, King of Northumbria, established the monastery of Lindisfarne upon Holy Island, from which preachers went forth winning the heathen people to Christianity. Saint Aidan was the first Bishop of Lindisfarne.**



**Saint Cuthbert was the** prior of Melrose and afterwards of Lindisfarne. He remained there after the Synod of Whitby had decided that the Irish Church must yield to the Roman. But even his patience and good humour were insufficient to allay the dissensions amongst the dwindled community which he governed, and he took up an anchorite's life upon the lonely Farne.



**For Eight Years Saint Cuthbert dwelt upon Farne.** He was then called to the vacant bishopric, and once more passed actively about amongst the people. When King Ecgfrith died in battle, and Northumbria fell, he went back to Farne, and died there soon afterwards, on March the twentieth, in the year six hundred and eighty-seven. His body was carried to Holy Island, and there, as the Corsaint, was more and more reverenced.



**The Corsaint did not suffer corruption.** The Haliwerfolk guarded it and kept it. They clothed it in rich vestments, and enshrined it in a rich coffin. They fled with it before the Danes, carrying it towards Ireland, which they could not reach, to Chester-le-Street, to Ripon, to Durham, back to Holy Island, and finally, in the year one thousand and fifty-nine, again to Durham, where the Norman cathedral rose over it as a tomb.



## THE WOLF &amp; THE ROSE.

**O**NE morning as the wholesome breeze  
Was gently stirring in the trees,  
A greedy Wolf, who claim'd to own

ADAPTATION of illustration or ornament to character of lettering used for the text. By Richard G. Hatton, Newcastle-on-Tyne, England.

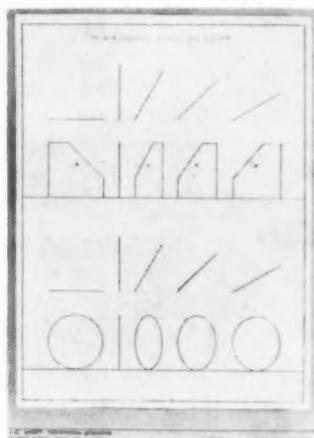
(Line plate)

school children I have collected and mounted 10" x 14" cards of various colors, over 500 photographic reproductions of world masterpieces, many excellent pen and pencil reproductions from the work of modern illustrators, beautiful color prints from the leading magazines, and nearly all of the work which I have personally made since I was three years of age.

ored as far as possible to follow your suggestions with reference to color spacing, and texture.

Would it not be a good plan to supplement the editorial which appeared in September with an outline giving the teacher a real start along this line?

I sincerely hope that sometime you may find



THREE EXAMPLES FROM THE WILMINGTON CABINET

The latter collection is arranged and exhibited to show the psychological development of one interested child having had the average school training. These originals were all saved by my father who felt that some day it might be interesting to place them in chronological order.

Our "cabinet" is always accessible to any of the teachers. Each teachers' meeting offers just the right opportunity to encourage the use of such reference material, and I have found no better way, than to have the mounts themselves on hand that those who attend may compare the good and bad in art and constructed objects of the everyday type.

We have just had one very interesting meeting, at which we discussed the purposes and uses of wall papers. I exhibited on the platform forty or fifty examples of the most atrocious types alongside refined and pleasing designs. This created quite a sensation!

In arranging all our work we have endeav-

a way to incorporate in the magazine every month, a department which will be of infinite value to the grade teacher who is always searching for good ideas, and who has not an Art Museum across the street.

Under another cover I am sending you some sample mounts from our "cabinet."<sup>1</sup>

Very sincerely yours,

RONALD F. DAVIS.

Director of Art Education and Industrial Training, Wilmington Public Schools.

Through a series of happenings, unbelievable had they not actually occurred, Mr. Davis is now Managing Editor of THE SCHOOL ARTS MAGAZINE; and through his backing the Editor is more aggressively interested than ever in helping not only every teacher of drawing but every school building to have a classified collection of fine reference material.

<sup>1</sup>Three of these are reproduced on this page.

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## OUR ALPHABETICON

We have started here at the Office what we call our *Alphabeticon*. In fact we have four Alphabeticons. One consists of the most beautiful things we have been able to collect, mounted on 10" x 14" cards. Another is made up of pupils' work and drawings by professionals sent us for possible publication. These are in folders of heavy manila paper. The third is made up of all the originals that have been reproduced in the magazine. These also are in folders. The fourth, and latest is an Alphabeticon such as we want to see in *every school building in the United States*, for children to use every day. The material here, is on cards 7" x 10". All of these Alphabeticons have the same classification of material. That classification is given on the opposite page. We have that cut out and mounted on a card as the first sheet in each of our Alphabeticons.

## OUR LARGER PLAN

(1) Let the children in every school building begin an Alphabeticon by collecting all the pieces of cardboard they can find, having an unfigured surface, of any color and texture. From this material cut as many cards as possible exactly 7" x 10" in size.

(2) Begin to collect the best reference material possible: Clippings from drawing books, magazines, advertising pamphlets, educational journals; photographs, penny pictures, catalogues of various kinds, *Something to Do*, and **THE SCHOOL ARTS MAGAZINE**.

(3) Mount all this collected material on the cards. Select in each case the color of mount on which the print looks best. Put only material of the same

kind on one card. Have the prints mounted so that they look well spaced, not crowded, and so that they read from left to right (short edge of card at the top) or from the bottom upward on the right.

(4) Index these cards by printing neatly *at the top, and at the left* (in every case, even when the matter reads the long way) the *subject* which the matter primarily illustrates. (This appears alphabetically in the Index (second column). *At the right*, at the top, print any other title that might be useful in locating the sheet. For example, if the print would be required for *Halloween*, print that word there. *In the middle*, place the figures to indicate other titles under which the sheet might be needed. For example the sheet shown on page 518 is primarily *advertising* matter, hence that word appears at the left, followed immediately by 43, the number indicating that subject. (See the first column of the Index.) This sheet illustrates also *Lettering* (42), *Illustration* (2), and *Landscape* sketching (6); hence these figures appear at the head of the sheet. The whole is rendered in *pen-and-ink*, hence that title appears at the right. Other topical data appears below. Any additional matter may be written or pasted on the back of the card. This card, placed in the Alphabeticon under A (Advertising) can easily be found by a pupil searching for illustrations of pen rendering, or by a pupil searching for examples of lettering, or studying illustration, or landscape. To the pupil looking for good lettering, for instance, the teacher would say, simply, "Look for all the



RABBITS. Studies from life by the French artist Meheut. From *Animal Studies*, published by The Beaux Arts Shop, 133 W. 13th St., New York.

(Half-tone plate)

cards with 42 on them." The whole Alphabeticon is thus cross-referenced.

(4) File all the cards alphabetically in boxes or drawers where they can stand on end for ready reference.

Beginning with this number THE SCHOOL ARTS MAGAZINE will publish every month Alphabeticon material, with headings according to the system just described, ready to be cut out, mounted on 7" x 10" cards, ready for filing. Therefore

(5) Any school desiring this material may secure it by subscribing for a copy of the magazine *to cut up*. In a school of forty children this would mean but five cents apiece. In a building containing 200 children it would mean but *one cent each* for one year. Surely children could easily secure so small an amount, for so perpetually helpful and delightful a thing as an Alphabeticon of Art.

(6) To any school subscribing not through an agent but direct through us for THE SCHOOL ARTS MAGAZINE before June 1st, 1916, for one year, for the purpose of starting an Alphabeticon, we will send twenty-five Alphabeticon sheets postpaid. The subjects may be selected from the list published on page 526.

(7) To any school wishing to start an Alphabeticon we will send for 20 cents a package of mounts of the seven different colors we have found most widely useful in our Alphabeticon for Pupils.

Begin an Alphabeticon and you will never cease to enrich it. It will prove to be a veritable treasure trove—a pocket museum of the arts.

CARNEGIE DAY 1915 was celebrated with unusual splendor at the Carnegie Institute, Pittsburgh. The School of Applied Design managed a Student's Medieval Ball, depicting scenes of the court of the Emperor Charlemagne. The students of the Department of Dramatic Arts presented "Tartuffe" by Molière.

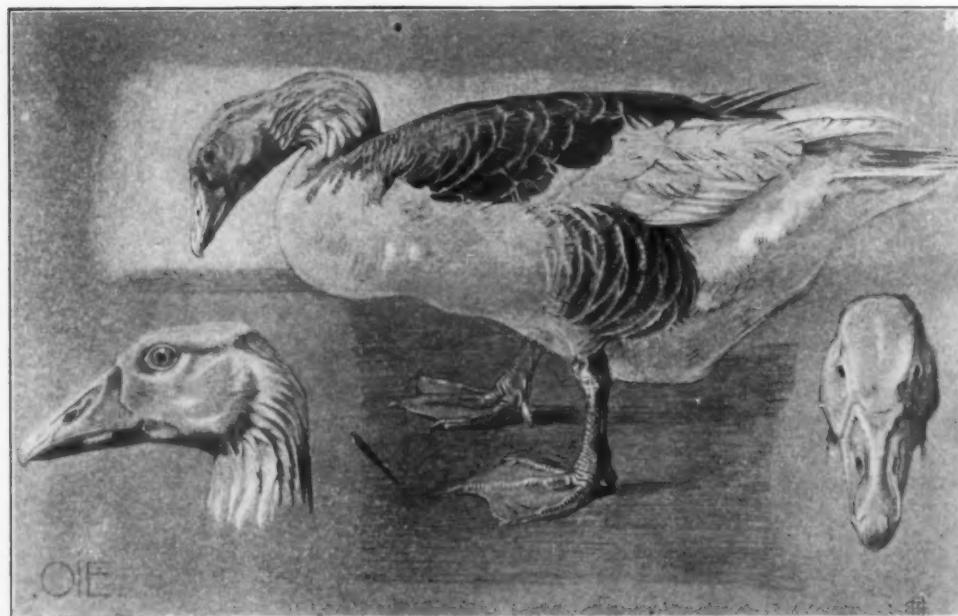
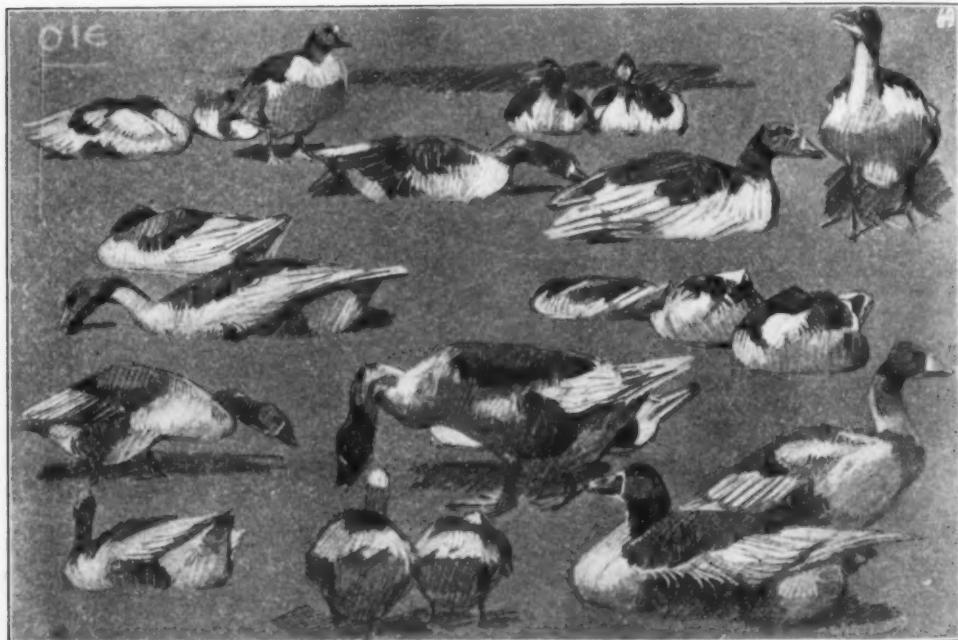
PRINT SHOP LIBRARIES would do well to get hold of a copy of the catalogue of an Exhibition of Design and Workmanship in Printing, White-Chapel Art Gallery, London. It is full of suggestions, outside and inside. A courteous letter to H. H. Peach, Dryad Works, 42 St. Nicholas Street, Leicester, England, might bring a copy, especially if examples of American School Print Shop products accompanied the letter.

BOWLING GREEN State Normal College has published its First Annual Catalogue. It outlines a promising departmental course in Industrial Arts under Leon Loyal Winslow. Every success to this young Institution for Higher Education in Northwestern Ohio.

THE TOLEDO MUSEUM is a leader in educating school children by means of progressive exhibits, showing the evolution of some kind of art, illustrated lectures, concerts, contests, etc., under the management of Mr. George W. Stevens. The *Museum News*, published monthly is good reading.

MR. M. T. ROGERS, Sales Manager of the Educational Equipment Company of New York, 70 Fifth Avenue (a place worth visiting, by the way) has been managing this season a series of exhibitions and talks on art educational subjects. Everywhere the conviction is growing that art is not an annexable thing like a necktie or a wig, but a vital quality, inherent in the totality.

LANTERN SLIDES, a large collection, owned by the Metropolitan Museum, New York City, are available for general use, upon a minimum charge of one dollar for any number from one to fifty; when more than fifty are taken the charge is five cents a slide. In either case the borrower pays for loss, express charges, and any breakage which may occur after the slides leave the museum. Fees for rental are required in advance. Written appli-



GEESE. Studies from life by the French Artist Meheut. From *Animal Studies*, published by The Beaux Arts Shop, 133 W. 13th St., New York.

(Half-tone plate)

# THE SCHOOL ARTS GUILD

## MOTTO:

"I will try to make *this* piece of work my best"

### AWARDS FOR NOV. WORK

**FIRST PRIZE:** A Box of Nickel-plated Drawing Instruments and the Badge.

Joseph Jackson, Davenport, Ia.

**SECOND PRIZE:** A Box of Water Colors and the Badge.

Helen Johnson, Keene, N. H.

Carleton W. Kohlgren, Keene, N. H.

Mildred McDonald, San Francisco, Cal.

Anna Toner, So. Bethlehem, Pa.

Ernest Wiener, Malden, Mass.

**THIRD PRIZE:** A Miniature Masterpiece and a Badge of the Guild.

Juliet Anderson, VI, Salt Lake City, Utah.

Helena Cuthbert, VI, Salt Lake City, Utah.

Roland Cramer, V, Norfolk, Va.

Russell Davidson, Keene, N. H.

Nellie E. Dunwoodie, VI, Norfolk, Va.

Fred Ferguson, IV, Norfolk, Va.

Annie McCleod, Keene, N. H.

Mary Norton, VI, San Francisco, Calif.

Percy Newcomb, VII, Norfolk, Va.

Otto John Teegan, Davenport, Ia.

**FOURTH PRIZE:** A Badge of the Guild.

Martha Ahlquist, VIII, Madison, Wis.

Henry J. Ames, VIII, Madison, Wis.

Lilian Arthur, VII, Norfolk, Va.

Lawrence Ashton, VI, Salt Lake City, Utah.

Gerald Bramhall, Keene, N. H.

Marie Brainard, IV, Norfolk, Va.

Florence E. Davis, VI, San Francisco, Calif.

Roger Dawson, VIII, Madison, Wis.

Walter Gelason, VII, Madison, Wis.

David Harris, VII, Des Moines, Ia.

Spencer Hawkins, VIII, Madison, Wis.

Josephine Jackman, VII, Des Moines, Ia.

Beatrice Kelly, VI, Newton, Mass.

Ethel Luther, VII, Des Moines, Ia.

Genevieve Mansfield, IX, Salt Lake City, Utah

Arthur Pierce, VII, Norfolk, Va.

Ralph Ridlon, Keene, N. H.

Edward Ritchie, VII, San Francisco, Cal.

Mary Smith, IX, Salt Lake City.

Viola Watson, VI, Norfolk, Va.

## Guild Prizes

THE SCHOOL ARTS MAGAZINE  
HAS RESUMED OFFERING

### Prizes for the Best School Work.

#### DURING THE MONTH OF MARCH 1916

the subject is the best Border Designs using either abstract or floral motives.

#### OPEN TO ALL GRADES

**ONE FIRST PRIZE:** One Set Nickel-plated Drawing Instruments, and the Badge.

**FIVE SECOND PRIZES:** Each, One Water Color Box, and the Badge.

**TEN THIRD PRIZES:** Each, a Miniature Masterpiece in a Frame, and the Badge of the Guild.

**TWENTY OR MORE FOURTH PRIZES:** Each, a Badge of the Guild.

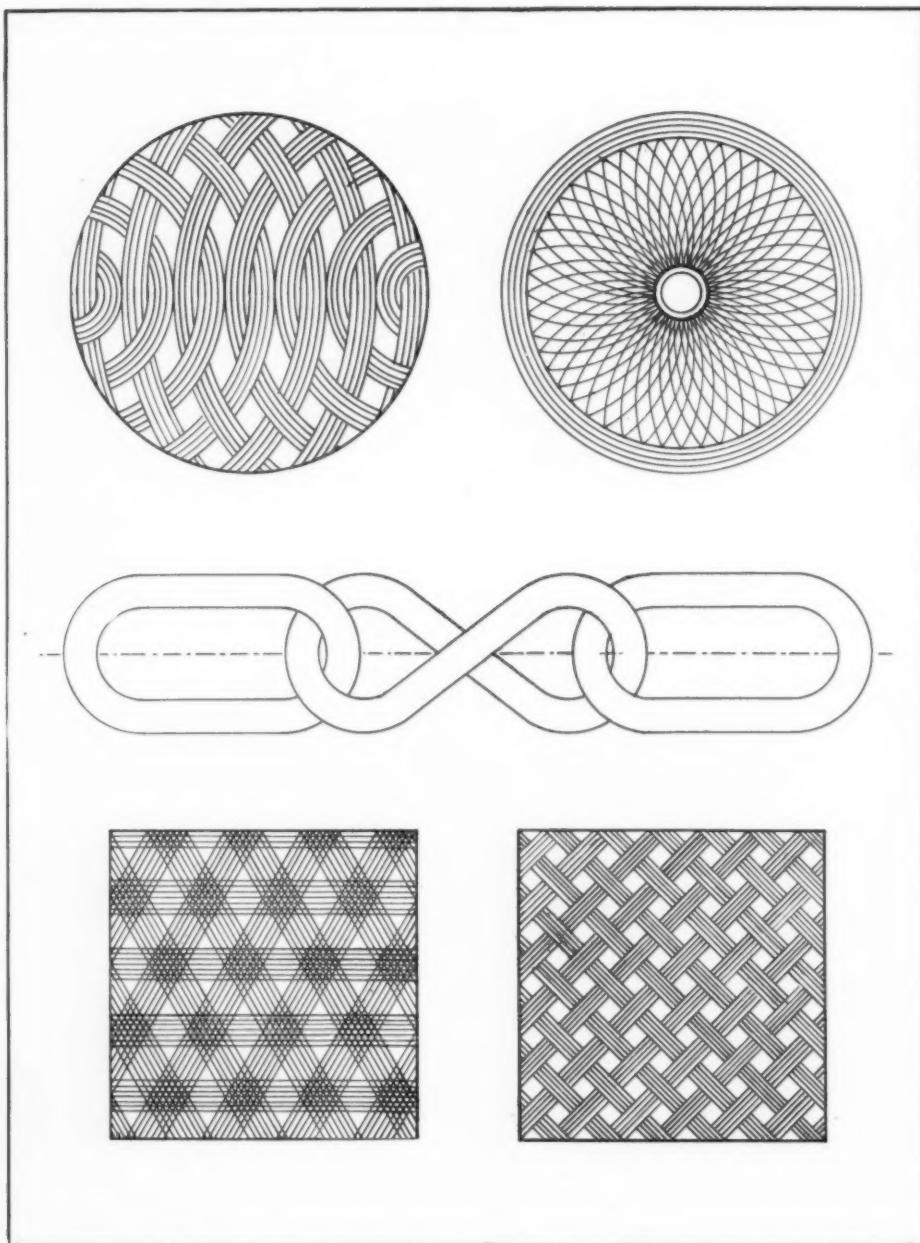
**HONORABLE MENTION:** Each, an "H" Badge.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, never more than five specimens from a school. Send flat and unsealed. They should arrive not later than April 5. Prizes will be mailed two weeks after awards are published. Address all work to: The School Arts Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the September number.

**School Arts Publishing Co.**

120 Boylston St., Boston, Mass.



PEN PRACTICE sheet involving the use of instruments. By Ronald F. Davis.

(Line plate)

cation for slides should be received by the Museum one week in advance of the lecture.

FRIEDRICH'S MUSIC HOUSE, Grand Rapids, Michigan, offers the children of Junior High School in that city \$5.00 per month in prizes for original posters advertising their house. Other merchants please copy.

"GET AMERICA READY to be seen," says Enos Mills, Chairman of the National Parks Committee of the American Civic Association. That order might well be handed down to every boy and girl in the United States, for if it is ever carried out it will be by the children now in our public schools. Interpreted locally it means "Get your school district ready to be seen."

TEACHERS OF PRINTING are getting together into a national organization. A magazine for promoting pedagogical printing art is proposed. Mr. W. Ernest Reeves, of the Franklin School, St. Louis, is the organizer of the movement and will act as chairman *pro tem*. Any teacher interested in printing may become a member.

ONE SECRET OF SUCCESS in the notable work so rapidly developing in the high schools of New York City under the direction of Dr. James Parton Haney, is *vital relation with actual conditions in the trade* in every department. He is forcing old lady Art to get off her high horse and walk with the crowd, as Mr. Dana of Newark advised long ago.

BIRDHOUSES and Nesting Boxes is the subject of an illustrated pamphlet by Edward Howe Forbush, published by the Massachusetts State Board of Agriculture as Circular No. 47, April, 1915. It is one of the best and most usable. With this as guide your boys can go ahead with the building.

WHAT ART MEANS to Me, is put down in black and red by nine different well-known teachers of art in a little book of creeds published by the Prang Company. Mr. Grover's Foreword is almost as good as a creed. Every page is worth thinking about.

THE SCHOOL ART LEAGUE of New York City spent \$3,200 last year, in doing the following:

THE DOCENT (visiting teacher) spoke at 100 assemblies before 45,761 children; met 125 classes of 3,911 pupils at the Metropolitan Museum and at the Brooklyn Institute Museum, in all reaching 49,761 children.

LECTURES: There were 18 lectures for children and for members at the Metropolitan Museum and 17 at the Brooklyn Institute Museum, and 4 at the Fine Arts Building—a total of 39 with attendance of 10,397.



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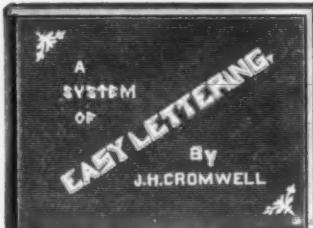
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### UNIVERSITY PRINTS

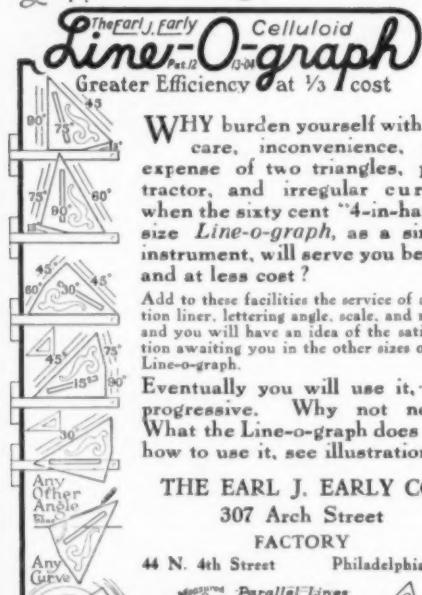
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**SCHOLARSHIPS:** Four scholarships were awarded in January and four in June to graduates of the Washington Irving High School. Each of these gave one year's tuition at either the New York School of Fine and Applied Arts or at the School of Applied Design for Women. Some of the recent scholarship pupils are now earning \$30 a week in "the trade."

**MEDALS:** Fine Craftsmanship medals to the number of 220 were awarded in January in the workshops of the elementary schools and 240 in June. The Alexander medal for art was awarded in June, 1915, in each of the 24 high schools of the City. Prizes were also given in the Art department of Washington Irving High School.

**EXHIBITIONS:** The work of the art departments of the various City high schools was shown in October, 1914, at the American Fine Arts Building. The present season opened with another important high school exhibition, "Art in Relation to Women's Work." This, in the Fine Arts Building, October 12 to October 17, 1915, was attended by 5,500 persons.

**PUBLICITY:** The newspapers and magazines have given wide publicity to the League's work. The society has thus been instrumental in establishing similar organizations in Baltimore, Washington, and in other cities. The records show that the activities of the School Art League have reached 67,190 persons during one year.

Baltimore and Washington have recently established School Arts League.

**FRANK FORREST FREDERICK**, Principal of the Trenton School of Art gave this advice recently to a young teacher:

From out of my experience of almost thirty years of teaching I am going to give you a few conclusions. Read them over occasionally—they may help you make a success as a teacher.

Never praise your own work to students. Never say that what you do is better than what they do. The students take this for granted.

Never praise the work of students indiscriminately for too much praise gives little value to praise.

Never say anything is not right or that it might be better unless you can tell why it is not right and how it might be better.

Never forget that you once knew as little as your most inexperienced student and have patience to help him along the road.

Never let a student go from your class feeling that time has been spent fruitlessly. Make every student feel that he has learned something—no matter how little—something definite.

Never let a student go from your class who does not know what he will do the next session and thus feel interested to return.

Never permit a student to undertake anything so difficult that he cannot possibly accomplish it unless it is to prove to the student that he is not as capable as he thinks.

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